

THE Arabic SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2005

The Arabic School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
e-mail: arabic@middlebury.edu
web: www.middlebury.edu/ls

Summer 2005 Intensive Immersion Program

Nine-Week Session

June 10–August 12
Total Fees: \$7,410
(Tuition \$4,800; Board \$1,872; Room \$738)

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Welcome from the Director

It's a great pleasure and honor for me to welcome you to the 2005 summer session of the Arabic School.

Please allow me to share with you some information about our School, its philosophy, and its recipe for success. Since 1982, the Arabic School in Middlebury has evolved to become the primary destination on the North American continent for students who wish to learn and live the Arabic language and culture in a relatively short period of time. Throughout its history, the School has been synonymous with three words: prestige, achievement, and satisfaction.

Our teachers and interns come from prestigious academic institutions from the Arab World as well as the United States. Every summer, Middlebury employs some of the most dedicated teachers and teaching assistants from leading U.S. and Arab universities who come to Middlebury to share their experiences and expertise with you. They bring with them rich cultural backgrounds as diverse as their linguistic and geographic communities. They also bring many years of excellence in teaching Arabic to non-native speakers. On the other hand, when they return to their home institutions, they take with them the innovative and highly effective techniques of the Middlebury approach to teaching foreign languages.

The students also are among the most dedicated and highly motivated in the world. Our students come from universities and professions all over the world, and represent a wide variety of backgrounds and interests. Their diversity adds to the uniqueness of the program. We believe that while at Middlebury they acquire a much higher set of goals and expectations for themselves and for their future Arabic classes, thanks to our effective immersion approach, the language pledge and the many hours they spend in contact with their teachers in and out of class.

The Arabic School offers you a unique experience that is virtually unmatched anywhere in the world. Middlebury is much more than textbooks and classrooms. The entire environment shapes your Arabic learning experience. The way of life cannot be calculated in terms of semesters and credit hours. You will eat, sleep, study, make friends, interact with professors, watch television and films, and attend lectures given by the faculty and distinguished guest speakers—all exclusively in Arabic. Arabic newspapers, magazines, and Internet connections to Arabic websites will keep you up to



Mahmoud Abdalla

date on current events around the world. You can enjoy all of your favorite sports at Middlebury College's modern facilities, while learning to challenge your opponents in Arabic.

The Arabic School challenges its students to live up to their utmost potential. We know that you are willing to invest nine weeks of your life in this program. We realize that you have pledged total commitment to the acquisition of Arabic language and culture. We appreciate that you will entrust us with the mission of guiding you to your goals. We pledge that we are equally committed to the same mission, and we will provide you with the tools and assistance necessary for you to achieve your goals. We will challenge you and we expect you to challenge us. We realize that you are an individual with your own aspirations and your own priorities. At the Arabic School, we will do our best to help you reach the goals that you have set for yourself, in an intense, yet friendly and enjoyable environment. Please do not hesitate to contact me if you have any questions about the Arabic program.

I look forward to greeting you in person in Middlebury,
InShaa'Allah.

Mahmoud Abdalla
Director



The Arabic School

The Arabic School offers Elementary, High Elementary, Intermediate, High Intermediate, and Advanced courses in the nine-week summer session. The curriculum emphasizes reading, listening, speaking, culture, and writing skills, all of which are practiced daily in and out of class. Students engage in communicative and functional activities, often in small groups, that maximize interaction and linguistic accuracy. Reading and listening materials are all authentic. The School has its own language lab with a wide selection of audiotapes for work on listening skills. In addition, students are introduced to word processing in Arabic.

The Middlebury College main library houses an Arabic collection covering a wide range of academic and non-academic interests, which students at all levels may use for outside reading and class projects. Students can read *Al-Ahram* and *Al-Hayat* newspapers, which are available daily, as well as a selection of magazines in the library and the social lounge of the Arabic School. The School also has an extensive collection of Arabic music tapes, CDs, and films on videocassette from many parts of the Arab World.

The main focus of the School is the teaching of Modern Standard Arabic. At the High Intermediate and Advanced levels, students are exposed to "Educated Spoken" forms of some Arabic dialects. This addition to the School's curriculum has been implemented in response to a growing need to bring students' aural and oral proficiency to a level where they can comfortably and naturally interact with Arab intellectuals and conduct their daily life in the Arab World.

The material covered and the level of proficiency achieved in one summer at the Middlebury Arabic School is generally considered equivalent to at least one academic year's work at most other institutions. Student progress is evaluated through the administration of written and oral proficiency tests at the beginning and end of the session.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours. Each level offered in the nine-week session of the Arabic School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. Note: New in the summer of 2004, the Language Schools started using a new student records system. GPA will now be calculated for all students attending Middlebury College. The course numbering system will be as follows 3,000–3,999. Class rank will not be calculated.

AUDITING

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the Language Schools Handbook.

Financial Aid

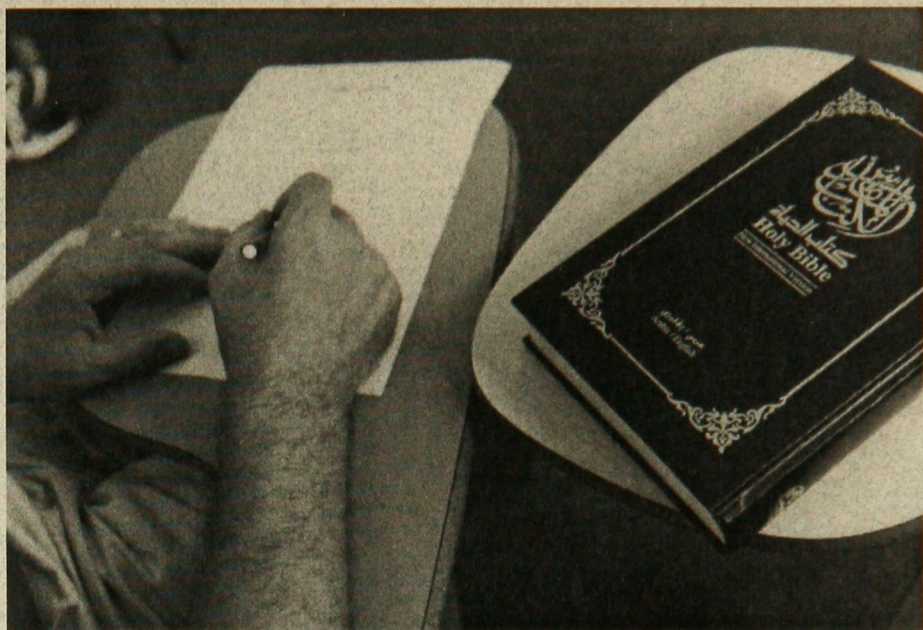
Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process accompanies admissions materials published by the Language Schools each year.

Graduate Internships

Every summer, the Arabic School offers two graduate internships. Graduate interns may audit the Advanced level class, observe the teaching of regular school faculty, help in correcting homework and material preparation, tutor individual students and hold office hours, and in general participate in all other school activities. Eligible candidates must have served as teaching assistants at their home institutions or have career interests in the field of Arabic language and literature. Candidates must possess at least an Advanced level proficiency in Arabic. The Arabic School provides interns with full room and board and a small stipend for the nine-week session. Interns are expected to cover their own travel expenses to and from Middlebury College. For more information about these internships, please write to the Director of the Arabic School at Middlebury College.

Enrollment

Upon acceptance, all students must pay a \$300 non-refundable enrollment deposit to be applied to the tuition charges.



Application and Admission

Application materials for the 2006 summer session will be available in the fall of 2005 from:

The Arabic School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
arabic@middlebury.edu
www.middlebury.edu/ls

For the summer of 2005, we admit qualified students on a “rolling” basis until the start of the session, or for as long as space is available. Final placement in a level of study is determined by performance on written and/or oral placement examinations.

The Arabic School

Administration, Faculty, and Staff

Director

MAHMOUD ABDALLA, Assistant Professor of Arabic, Wayne State University; Ph.D., University of Edinburgh (U.K.)

Assistant to the Director

AHMAD KAROUT, Arabic Language Instructor, l'Institute Francais d'Etudes Arabes de Damas (IFEAD) (Syria), Diploma in French Literature, University of Damascus

Assistant to the Director

KENNETH HABIB, Graduate Student, University of California at Santa Barbara; M.A. in Music Composition, University of California at Santa Barbara

Faculty

AMINA ABDEL-ALEEM, Arabic Language Instructor, United Arab Emirates University; M.A. in Teaching Arabic as a Foreign Language, American University in Cairo

GHAZI ABU HAKEMEH, Visiting Assistant Professor, Middlebury College; Ph.D., University of Texas at Austin

LUTF AL-KIBSI, Arabic Language Instructor, Sanaa Institute for Arabic Language; B.A. in Arabic and Islamic Studies, University of Dhamar, Yemen

OLLA AL-SHALCHI, Graduate Student, American University in Cairo; B.A. in Arabic Language and Islamic Studies, University of Texas at Austin

SALEM AWEISS, Lecturer of Arabic, University of Florida; Ph.D., University of Ohio

HOUSNI BENNES, Lecturer of Arabic, Washington University (St. Louis); M.A. in Literature, Washington University (St. Louis)

HRISTINA CHOBANOVA-ANGELOVA, Arabic lecturer, University of Sofia; M.A. in Arabic Studies, Sofia University, Bulgaria

ALLAL EL-HAJJAM, Assistant Professor of Arabic, Al-Akhawayn University (Morocco); Ph.D, University of Meknes (Morocco)

SAYED ESMAIL, Arabic Language Instructor, Zayed University (United Arab Emirates); M.A. in Arabic Literature, Ain Sahms University (Egypt)

SHOUKRI GOHAR, Arabic Language Instructor, Kalimat Institute in Cairo; B.A., Cairo University

ROBERT GREELEY, Graduate Student, University of California at Berkeley, B.A., University of Utah

KAY HEIKKINEN, Lecturer in Arabic, University of Chicago; Ph.D., Harvard University

GHASSAN HUSSEINALI, Graduate Student, University of Texas at Austin; M.A., University of Texas at Austin

MAHA JAHSHAN, Graduate Student, University of Washington (Seattle); B.A. in Near Eastern Languages and Civilization, University of Washington in Seattle

NADER MORKUS, Graduate Student, University of South Florida, M.A., University of Northern Iowa

SARA OMAR, Graduate Student, Harvard University; B.A., University of Michigan at Ann Arbor

TALAAT PASHA, Graduate Student, University of Utah; M.A. in Linguistics, University of Illinois at Urbana-Champaign

AMINA SALEH, Arabic Language Instructor, Arabic Language Unit, American University in Cairo; M.A. in teaching Arabic as a Foreign Language, American University in Cairo

ABDERRAHMAN ZOUHIR, Graduate Student, University of Illinois at Urbana-Champaign; M.A. in Linguistics, University of Illinois at Urbana-Champaign

Arabic School Coordinator

WILLIAM MAYERS, M.A. in Teaching History, University of Wisconsin at Eau Claire

Bilingual Assistant

SPENCER SCOVILLE, Graduate Student, Georgetown University; B.A. in Comparative Literature, Brigham Young University

Graduate Interns

RANA ABDUL-AZIZ, Graduate Student, CASA Program at the American University in Cairo; B.A., Tufts University

LEYLA KAMALIK, Language Instructor, Nichols School;
B.A., Dartmouth College

DINA NOUAYEM, Graduate Student, American University in Cairo;
B.A. in Literature, University of Damascus (Syria)

Technical Assistants

LINDSAY KRELLER, Graduate Student, Wayne State University;
B.A., Wayne State University

AMY NYE, Graduate Student, Wayne State University;
B.A. Wayne State University

Program of Studies

ARBC 3101-3102-3103-3104 Elementary Arabic (Level 1)

The beginning level is designed for students with no prior knowledge of Arabic. During the first week, elementary level students sign a modified pledge allowing them to interact with their instructor in English while in class. In all other aspects of their daily life in the school, beginning level students abide by the full Language Pledge. From the first day of classes, students are exposed to authentic reading and listening materials. They engage in functional activities, often in small groups, necessary to their survival in the school community and later on in an Arab setting. Students at the elementary level are introduced to the use of Arabic computer software and to listening materials in digitized form and on the Internet. Reading assignments from Arabic sources on the Internet are also a feature of this level. Students write long compositions and make oral presentations in class in a way that makes the use of Arabic a natural process and helps students at this level blend in with students from higher levels. Students are expected to spend between four and five hours outside of class working on assignments and preparing for next day's class. (4 units)

Required Texts: *Alif Baa, An Introduction to Arabic Letters and Sounds*, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 2nd edition, 2005; *Al-Kitaab fii Ta'allum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I*, 2nd edition, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 2004; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.

ARBC 3197-3198-3199-3200 High Elementary Arabic (Level 1.5)

This course of study is designed for students who have had some exposure to Arabic through an academic institution, through living for a period of time in an Arab country, or through private tutoring in the language. Students at this level typically come from different backgrounds, have studied using different textbooks, and have different levels of proficiency. Students are expected to use Arabic exclusively from the outset and all instruction is conducted in Arabic. Students in this level are exposed to authentic reading and listening materials that are of more depth and length than those used in Level 1. The speaking and writing assignments are more varied and more demanding than Level 1 assignments. Students at this level are required to write and edit their compositions using Arabic word-processing software available at the School, in addition to other technological features such as digitized sound for *Al-Kitaab* lessons and reading and listening assignments from the Internet. Students are expected to spend between four and five hours a day outside of class working on assignments and preparing for next day's class. (4 units)

Required Texts: *Al-Kitaab fii Ta'allum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I*, 2nd edition, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 2004; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.

ARBC 3201-3202-3203-3204 Intermediate Arabic (Level 2)

Students placed in Level 2 normally have taken two or three semesters of Arabic in an academic setting and have knowledge of the basic grammatical and lexical features of Arabic. Sometimes a "lower intermediate" class is created to accommodate those students whose proficiency and language skills require that they go at a slower speed than regular intermediate students. Typically, students in the lower intermediate class have finished only two semesters of college Arabic, or more than two semesters but have been away from the language for some time. The objectives of Intermediate Arabic are, in general, to solidify knowledge of the basic rules of Arabic grammar, to expand vocabulary in terms of complexity, and to increase the acquisition of words for active use in a wide variety of topics and settings. Emphasis is placed on the use of authentic reading and listening materials, and on communicative writing and speaking tasks. Students at the intermediate level are required to go to all Arabic lectures and movies. Usually, there are homework assignments designed to enhance each student's benefit from the cultural activities. At the end of the course, students at the intermediate level are expected to write a long composition of at least 1,200 words. Oral presentations of 15 to 20 minutes are regular activities at this level. In addition, work outside of class requires an average of four to five hours a day. (4 units)

Required Texts: *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I*, 2nd edition, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 2004; *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part II*, by Brustad, Al-Batal, & Al-Tonsi, Georgetown University Press, 1997; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.

ARBC 3301-3302-3303-3304 High Intermediate Arabic (Level 3)

Students at this level have a broader range of vocabulary, more fluency in speaking, and more advanced skills in Arabic than students at the regular Intermediate Arabic level. The main objective of this course is to move students in a short period of time across the threshold of the high intermediate level of proficiency and provide opportunities and learning strategies towards the advanced level of proficiency. This level is characterized by extensive readings and discussions on a multitude of political, social, cultural, and literary topics. Writing assignments are geared toward stylistic and aesthetic aspects of the Arabic language. Students produce lengthy expository and argumentative discourse. Attending lectures and films and participating in follow-up discussion sessions either with their instructor or the visiting lecturer are regular features of class activities. Listening activities focus on authentic materials of considerable length and content. At this level, students choose one of the colloquial dialects offered in the School. The objective is to equip students with the necessary conversational skills that would enable them to engage in meaningful discourse with educated Arabs in a medium that is not considered artificial or unfamiliar in the Arab World. The study of the dialect is uniquely integrated into the general curriculum emphasizing the linguistic realities in the Arab World. Work outside of class requires between four to five hours a day. (4 units)

Required Texts: *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part II*, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1997; *Al-Kitaab fii Taʿallum al-ʿArabiyya, Part III (Preliminary Edition)*, by Brustad, Al-Batal, & Al-Tonsi; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.

ARBC 3401-3402-3403-3404 Advanced Arabic (Level 4)

Students accepted at this level are expected to have mastered language mechanics and possess the high intermediate level of proficiency in Modern Standard Arabic. The course is designed to enable students to attain solid, advanced level proficiency or higher in the various language skills. Readings at this level are extensive and varied in terms of genres and academic interests. They consist exclusively of authentic materials on various contemporary and classical topics in language, literature, and the social sciences. Chapters

from books, novels, and lengthy articles form the backbone of this course. Students analyze the stylistic features of different genres and texts. Special emphasis is placed on understanding the nuances of the language and the use of idiomatic expressions and rhetorical devices. Home assignments are varied and typically consist of attending or watching a recording of a lecture, reading a chapter from a book and making an oral presentation in class based on that reading, engaging in a panel discussion with other classmates and one or more of the other instructors in the School, or watching a live TV broadcast (via satellite) of a cultural, historical, political, or religious nature. At the advanced level, students also study the basic structures and phonological system of one of the major colloquial dialects. Students are encouraged to adopt the same linguistic medium that intellectual and educated native speakers of Arabic adopt in their conversations on academic topics. The study of the dialect is uniquely integrated into the general curriculum emphasizing the linguistic realities in the Arab World. Work outside of class requires between four to five hours a day. (4 units)

Required Texts: *Al-Kitaab fii Ta'allum al-ʿArabiyya, Part III (Preliminary Edition)*, by Brustad, Al-Batal, & Al-Tonsi; *Adawaat al-Rabʿ* by Ahmed Taher Hasanein & Nariman Al-Warraki, American University in Cairo Press, 1994; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services; A variety of additional texts selected by instructor(s).





Clubs

In addition to regular coursework, all students are also expected to participate in a club of their choice. The clubs hold two-hour meetings once a week. The clubs are determined by student interest. Clubs offered in the past have included the following:

- (1) **Arabic Music Club:** Students worked on learning Arabic songs and folk dancing.
- (2) **Dance Club:** Students learn and practice basic techniques of Arabic dancing, and perform at functions for the Arabic School and Language Schools community.
- (3) **Calligraphy Club:** Students learn and practice the art of calligraphy, and produce a public exhibition of their work at the end of the summer session.
- (4) **Cinema Club:** Students watched an Arabic film every week and discussed its cultural and artistic content.
- (5) **Qur'an Club:** This club was based on reading some of the Suras of the holy text and their interpretations, and on learning the rules of recitation (*tajwiid*).
- (6) **Cooking Club:** Our students learned the art of Arabic cooking from their teachers who hail from several different countries in the Arab World. The whole School appreciated the weekly dish from the club.
- (7) **Literature Club:** Students read and discuss a collection of poems, short stories and literary texts written by famous Arab poets and writers. Students are also encouraged to write their own poems/stories and present them on the Arabic School's Talent Show at the end of the Summer Session.
- (8) **Bible Club:** Students practice reading chapters from the holy book in Arabic and discuss issues related to the traditions of the oriental churches in the Middle East.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

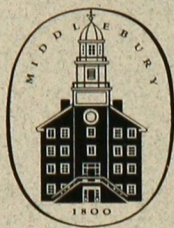
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Arabic School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section 1 (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The
Language
Pledge®

The Language Pledge is a
registered trademark of
Middlebury College



The Language Schools
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

On the cover: Students prepare an assignment in the 2004 Arabic School.

THE Chinese SCHOOL



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Letter from the Director

As the Chinese School at Middlebury College approaches its 40th summer, we take great pleasure to present you with information on the life of the Chinese School at Middlebury College and our 2005 program.

With its long tradition of academic excellence, each summer the Chinese School offers its students a unique, unparalleled opportunity to learn Chinese language and culture. In nine short weeks, with the support of a dedicated faculty and staff, a rigorous, well-implemented curriculum, a speak-Chinese-only total immersion learning environment, and a low student-teacher ratio, our students make unimaginable progress. At the end of each summer, comparisons of entrance and exit speaking and reading proficiency test results lend clear credibility to this claim. We have built into our curriculum an active assessment component which monitors and measures students' progress. Our team effort ensures that students receive individual attention and continuous feedback. We also make sure that our students understand and carry out their responsibility to learn. Both teachers and students work diligently as coaches and learners, respectively, toward the same goal—to ensure that our students' ability to understand, speak, read, and write Mandarin Chinese improves dramatically day by day throughout the summer.

Life in the Chinese School is guided by but not limited to this goal. Every summer, we provide a wide range of cultural, interactive, and other types of activities. Playing on and cheering for our soccer team as it competes against the other language schools, for example, engenders camaraderie among students and faculty. Movies, lectures, concerts, and art exhibits provide numerous avenues for gaining access to the Chinese culture. Picnics, hikes, cooking activities, or simply hanging out with teachers and fellow classmates give us opportunities to relax and make acquaintances which often lead to life-long friendships. Living the Middlebury Chinese School experience drives both the students and the faculty to discover strength and resolve previously unrealized. It also brings them a profound sense of joy and satisfaction as they taste the fruit of their effort at the end of the program.

The Chinese School at Middlebury College does not just offer a first-rate language learning program, it offers a life experience that each student and teacher will always look upon with fondness, pride, and a deep sense of accomplishment long after leaving Middlebury.

I thank you for taking the time to learn about our program. I hope that you will find the information in this bulletin useful, and that you will get in touch with us. We look forward to hearing from you.

Jianhua Bai, Director

The Chinese School

The Chinese School offers a nine-week intensive program each summer with courses in modern Mandarin at beginning, intermediate, and advanced levels I and II, as well as one course in beginning Classical Chinese. These courses are designed to help learners develop and improve their listening, speaking, reading, and writing skills. The curriculum at all levels also aims at helping learners acquire and expand their knowledge of Chinese culture.

Total Immersion — In the context of complete immersion in an intensive Chinese language environment, students will have ample opportunity to acquire and improve their ability to communicate in both spoken and written Chinese. Teachers and students adhere to a strict “Chinese Only” language pledge. Students will be exposed to texts prepared in both traditional and simplified characters as well as to a variety of vocabulary and usages current in both mainland China and Taiwan. Language learning activities, to be conducted both in and outside of class, include various types of drills and simulations of real life situations requiring the use of spoken and written Chinese. These exercises, which emphasize the development of good language learning strategies, also seek to help students become more resourceful learners and successful users of Mandarin Chinese.

Intensive — Due to the extremely high level of intensity of this program, students should not have any other obligations during the nine-week session. They should anticipate devoting a great deal of time to study in addition to their scheduled four hours of classes Monday through Friday. It is not advisable for students to plan to spend weekends away from Middlebury. For relaxation and additional opportunities to learn the language and the culture, students will participate in other activities such as movies, lectures, picnics, sports, calligraphy, painting, Tai-Chi, Chinese chess, drama, singing, poetry recitation, cooking, and radio broadcasting.

Rigorous Assessment — Students (other than beginners) will take entrance proficiency tests on their listening, speaking, reading, and writing skills for placement and exit proficiency tests to determine progress made during the summer. Throughout the course, students will be rigorously assessed and their progress will be carefully monitored and discussed with them.

Low Faculty-Student Ratio — The average faculty-student ratio in the Chinese School is approximately one to six. The faculty is recruited upon the

basis of excellence in teaching Chinese as a foreign language. Most of the faculty members grew up in China or in Taiwan, with the exception of one or two non-native instructors who have near-native proficiency in Chinese. All the teachers and students live together in the Chinese language dormitories and take their meals together in the Chinese language dining hall, thus allowing the faculty and Chinese-speaking staff to interact with the students in Chinese on a daily basis.

Credit

Credit is defined in terms of units. One unit equals three semester hours. The course of study offered in the nine-week session of the Chinese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years.

Auditing

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the Language Schools Handbook.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer Language Schools, including the Chinese School. A financial aid information packet, including an application and instructions, accompanies the promotional material published by the Language Schools each year.

Scholarships

The following scholarships have been established in honor of faculty of the Chinese School: The Ta-Tuan Ch'en Scholarship and The Feng Ming-Hui Scholarship. The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from an appropriate scholarship listed above or from the general grant fund.

Enrollment

Upon acceptance, all students must pay a non-refundable \$300 enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the 2006 summer session will be available in the Fall of 2005 from:

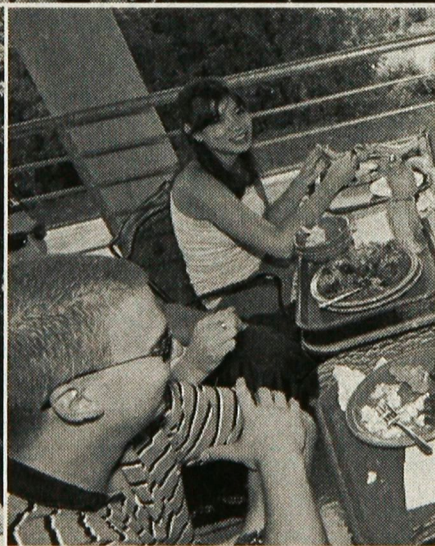
The Chinese School

Sunderland Language Center

Middlebury College, Middlebury, Vermont 05753

(802) 443-5510

languages@middlebury.edu • www.middlebury.edu/lc



Administration, Faculty, and Staff

Director: JIANHUA BAI, Professor of Chinese,
Kenyon College; Ph.D., University of Pittsburgh

Administrative Assistant Director: LISA LIN, Lecturer,
University of Akron; M.A., University of Akron

Coordinator: ANNA SUN, B.A. Johnson State College

Bi-Lingual Assistant: EDWIN VAN BIBBER-ORR,
B.A., Middlebury College

Lead Instructors

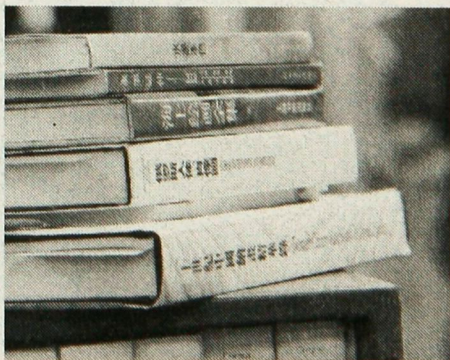
Beginning Chinese (Level I):
MEIQING ZHANG, Lecturer in Chinese,
Brown University; M.A., Brown University

Intermediate Chinese (Level II):
FANG LIU, Visiting Instructor of Chinese,
Oberlin College; M.A., University of Vermont

Advanced Chinese I (Level III):
YU WEN YAO, Lecturer, University of California, Los Angeles;
M.A., Taiwan Normal University

Advanced Chinese II (Level IV):
FENGTAO WU, Lecturer in Chinese,
Washington University; M.A., Indiana University

Classical Chinese (Level V):
Staff



Courses

3101-3102-3103-3104 Beginning Chinese (Level I) Zhang and staff

This course is designed to help students develop functional language ability in spoken and written Mandarin Chinese in order to meet the basic needs in their personal and academic lives requiring the use of Chinese.

Activities designed for the course include intensive drills on sounds and tones, vocabulary, grammatical constructions, and traditional and simplified characters in meaningful contexts. There is extensive practice in using Chinese in culturally authentic situations. Both pedagogically prepared texts and authentic materials including a wide variety of realia will be used in this course. (4 Units)

Required Texts: T. Richard Chi, *Beginning Mandarin Chinese: the Textbook*, forthcoming, Cheng & Tsui Company; T. Richard Chi, *Beginning Mandarin Chinese: the Workbook*, forthcoming, Cheng & Tsui Company.

Required Dictionary: *Concise English-Chinese Chinese-English Dictionary*: Commercial Press.

3201-3202-3203-3204 Intermediate Chinese (Level II) Liu and staff

This course is designed for students who have successfully completed a rigorous one-year college course in spoken and written Mandarin Chinese or its equivalent. While many of the linguistic tasks students will learn to handle are similar to those of Level I, the level of language required to carry out these tasks is more advanced. In this course, students will be required to comprehend and produce paragraph-level Chinese.

Rigorous practice of spoken and written Chinese in complex communicative activities will be complemented by intensive drills to fine-tune pronunciation, expand vocabulary, and internalize more complex grammatical constructions. Students will also do intensive reading of expository writings on a variety of cultural topics. This course is conducted in Mandarin Chinese. (4 Units)

Required Texts: T. Richard Chi, *Intermediate Mandarin Chinese: the Textbook*, forthcoming, Cheng & Tsui Company; T. Richard Chi, *Intermediate Mandarin Chinese: the Workbook*, forthcoming, Cheng & Tsui Company.

Required Dictionaries: Ding, G., Ed., *A New English-Chinese Dictionary*, University of Washington Press; Ding, G., Ed., *A New Chinese-English Dictionary*, University of Washington Press.

3301-3302-3303-3304 Advanced Chinese I

(Level III) Yao and staff

Designed for students who have completed two years of college-level training in Chinese, this course aims at helping students solidify their ability to comprehend and produce paragraph-level Chinese. It seeks to enable students to understand face-to-face conversations as well as to comprehend both spoken and written Chinese in formal *shumianyu* Chinese on most familiar topics, give factual accounts, and write various types of correspondence, simple essays and reports. Authentic materials, including newspaper reports and radio and TV broadcasts, will be used in this course. This course is conducted entirely in Mandarin Chinese. (4 Units)

Required Texts: Bai J., et al, *Across the Straits*, Cheng & Tsui Company; Bai J., et al, *Beyond Basics*, Cheng & Tsui Company; Liu, I. and Li, X., *A Chinese Text for a Changing China*, Cheng & Tsui Company.

Recommended Dictionaries: Ding, G., Ed., *A New English-Chinese Dictionary*, University of Washington Press; Ding, G., Ed., *A New Chinese-English Dictionary*, University of Washington Press.

3401-3402-3403-3404 Advanced Chinese II

(Level IV) Wu and staff

This course is designed to help students comprehend and produce discourse-level Chinese characterized by factual as well as abstract elaboration on most familiar and some unfamiliar topics. Authentic materials are used exclusively, and the course is conducted in Mandarin Chinese. It is designed for students who have completed three years of training in all four skills.

In this course, students will read rigorously both literary and non-literary texts written in advanced *shumianyu* language on a wide range of topic areas related to current events, social sciences, history, and literature. Students will be required to write extensively in the expository style. Their written work will be corrected and discussed in individual sessions. (4 Units)

Required Text: Tang, Y. and Chen Q., *Intention and Strategy: An Advanced Course in Chinese*, Yale University Press.

Recommended Dictionaries: Ding, G., Ed., *A New English-Chinese Dictionary*, University of Washington Press; Ding, G., Ed., *A New Chinese-English Dictionary*, University of Washington Press.

3501-3502-3503-3504 Classical Chinese (Level V)

Staff

This course, conducted entirely in modern Chinese, is designed for students with no previous training in the classical language but with a minimum of three years of training in modern Mandarin. This course is designed to train students to read Classical Chinese and to enhance proficiency in modern Chinese. Comparisons will be made between Classical Chinese and modern Chinese in the areas of lexicon, syntax, semantics, and cultural context. Materials to be covered in this course are selected from the vast store of classical texts. (4 Units)

Required Text: Chiang, Gregory, *Language of the Dragon Vol. 1*, Cheng & Tsui Company. Hou/Shoo, *Hu Shi Reader*, Yale University Pres.

Recommended Dictionary: *Xiandai Hanyu Cidian*, Commercial Press, Hong Kong.

Cultural Activities

Each summer, the Chinese School offers a wide variety of lectures, films, and performances to provide a cultural as well as linguistic immersion.

In addition to their regular classwork, students are offered opportunities to participate in classes relating to Chinese culture. These classes meet in the afternoons once a week for an hour. The classes are determined by student interest. In the 2004 summer session, classes were offered in: Calligraphy, Folk Singing, Folk Dancing, Tai Chi, Regional Cooking, Chinese Knot-tying, and Radio Broadcasting.



MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

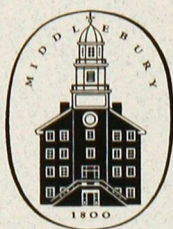
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Chinese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The
Language
Pledge®

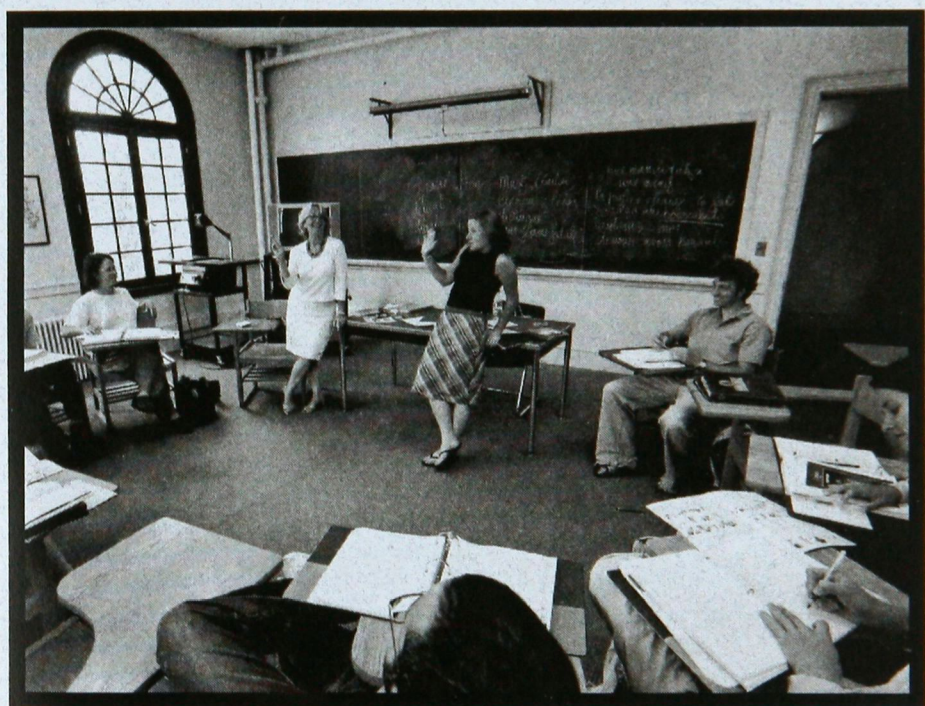
The Language Pledge is a
registered trademark of
Middlebury College



The Language Schools
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the cover: Nearly everyone gets in the act
at the school's annual "China Night" performance.*

THE French SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2005
Academic Year 2005–2006

The French School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

(802) 443-5510

FAX: (802) 433-2075

E-mail: languages@middlebury.edu

Web: www.middlebury.edu/ls/french

Summer 2005 Intensive Immersion Program

Seven-Week Language Session

June 24–August 12

Total: \$5,630

(Tuition \$3,600; Board \$1,456;

Room \$574)

Six-Week Graduate Session

June 27–August 12

Total: \$5,486

(Tuition \$3,600; Board \$1,353;

Room \$533)

The School in France/Academic Year 2005–06

Graduate and Undergraduate Programs

Traditional M.A. tuition (*Paris*), year: \$14,685

M.A. with Internship tuition (*Paris*), year: \$18,185

Undergraduate year tuition (*Paris and Poitiers*): \$15,840

Undergraduate semester tuition (*Paris and Poitiers*): \$7,920

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Bienvenue à l'Ecole française! Welcome to the French School!

Every summer since 1916, the French School has created an intensive French-speaking environment inside and outside the classroom, during the day and—once you begin to dream in French—at night.



Edward C. Knox

Each level of the program has its own challenges, but all partake of the special Middlebury experience. The key to that experience is the famous *engagement d'honneur*, or language pledge, which requires students to speak only the language they are studying.

Your willingness to sign the *engagement* is a guarantee that you are truly serious about your course of study. The *engagement* requires a concentration rarely found even in the countries where French is spoken. In fact, many tell us they learned more French in six or seven weeks of structured and constant language use at the French School than they did during a much longer period abroad.

The French School curriculum includes courses in language, literature, civilization, and language teaching pedagogy. In the same way we look for variety and mix in our program and our approaches to teaching, the faculty and curriculum regularly represent the variety of venues in which French is used: Paris but also other regions of France, France but also francophone areas like Africa, Quebec and the Caribbean.

Our preference for diversity extends outside the classroom as well, in the many co-curricular activities that are offered or that spring up in response to student interest: lectures, films and plays, the choir and the cabaret, painting and *pétanque*, sports like soccer and tennis, hiking in the magnificent Vermont setting, and more.

All in French, of course. I have always been in awe of what our students are able to achieve, and I'm sure you'll find the results are impressive and rewarding.

I look forward to seeing you soon. *Amicalement, et à bientôt!*

Edward C. Knox
Director

French At Middlebury

The French School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading to the M.A. or D.M.L. degree. The School in France has programs designed for undergraduates wishing to spend an academic term in Paris or Poitiers, and for graduates who complete their M.A. degree with an academic year in Paris.

GRADUATE DEGREES

Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written French. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in French, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Paris. The program provides a broad base in language, literature, and civilization. It is designed to be a self-contained entity rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

For further details, please see "Graduate Courses" below.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in French as well as a graduate-level command of the second language are prerequisites for entrance to the program. Degree requirements include a qualifying paper; eight upper-level graduate courses in French; three graduate courses in a second language (German, Italian, Russian, or Spanish); a comprehensive examination in French; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at: Sunderland Language Center, Middlebury College, Middlebury, VT 05753; (802) 443-5508.

Credit

Credit is defined in terms of units. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100–400) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program comprises three graduate courses, for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits earned toward a degree expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate class rank.

Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Language Schools' Registrar to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must be taught in French in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation, and must not duplicate courses already taken for degree credit.

All units counted toward a degree must be taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits' and units' validity toward a Middlebury degree expires after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook*.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Enrollment

Upon acceptance, all students must pay a \$300 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session is granted only exceptionally, by the Director of the French School, and must be requested, in writing, from the Coordinator of the French School before the beginning of the session. The extra course fee for the six-week session is \$1,200.

Application and Admission

Application materials for the 2006 summer session and the 2006–2007 academic year abroad will be available as of November 2005 from:

Middlebury College Language Schools
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
www.middlebury.edu/languages/application.html

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high-school graduates.

Placement and Orientation

All students undergo a variety of placement tests, before and at the beginning of the session. A variety of criteria are taken into account when placing students: structural command, writing ability, oral proficiency, etc. Our experience in placing thousands of students, allows us to discount certain problems that may appear important to students, while focusing on others that they may consider secondary. Students who may disagree with their placement should register a request for a change (request forms can be obtained from the School office). ***However, no course or level change at the undergraduate level will normally be implemented until after the third day of classes.***

To avoid any error, the School administration will request confirmation from instructors that a student may, in fact, be better placed in another course or level. Instructors will observe the student's work closely, and submit a collective recommendation.

Graduates wishing to change a course should obtain the authorization and signature of both professors involved (Add/Drop forms can be obtained from the School office). All requested changes will be dependent on space availability.

Attendance

Because of the highly intensive nature of the program, attendance is compulsory at every class session. The only possible exceptions are ***documented*** cases of accident, medical treatment, illness (physical or mental), as well as family or professional emergencies and absences excused in advance. If a student must miss class for any of the aforementioned reasons, he/she should notify the instructor(s) immediately, ahead of time if at all possible.

Undocumented and/or unexcused absences will lead to sanctions ranging from a reduction of final grade to dismissal from the program without a grade and without a refund (see details in the *Student Handbook*). In case of repeated absences that can be explained by a legitimate cause, we reserve the right to ask a student to leave the program if it appears that he/she cannot meet the course requirements in a manner that is comparable to that of his/her classmates.

Faculty and Staff

ADMINISTRATION

Director: Edward C. Knox

College Professor Emeritus, Middlebury College; Ph.D. in French, Yale University

Director Designate for 2006: Aline Germain-Rutherford

Associate Professor and Director, Centre for University Teaching, University of Ottawa; Doctorat en Didactique/Didactologie des Langues et des Cultures secondes, Université de Paris III Sorbonne Nouvelle

Coordinator: Beverly Keim

B.Sc., University of Illinois; Diplôme d'études françaises (CIEF Dijon), Diplôme Supérieur de français des affaires (CCI Paris/University of Illinois)

STAFF

Christophe Gros, Assistant, Communications

Licence ès-Lettres Modernes, Université de Provence Aix-Marseille I

Nicole Rudolph, Bilingual Assistant

M.A. in French, Middlebury College

D. Hunter Smith, Communications

B.A. in Russian language and literature/Philosophy, Middlebury College

Andrew Tourtelotte, Bilingual Assistant

M.A. in French, Middlebury College

Hitochi Yamaguchi, Events Assistant

M.A. in French, Middlebury College

FACULTY

Tracy Adam

Teaching Fellow in French, Columbia University; Ph.D. in French Literature, Columbia University

Bachir Adjil

Chargé de cours en littératures francophones, Université de Paris VIII Saint-Denis; Doctorat en lettres modernes

Dominique Agostini

Maître de conférences à l'Université de Paris XII; Agrégé de sciences sociales et ancien élève de l'Ecole Normale Supérieure de Saint-Cloud

Romain Bontems

Enseignant, Français langue étrangère, Université de Paris X - Nanterre et Collège Interarmées de Défense (Paris); Maîtrise en Français langue étrangère, Université de Paris X - Nanterre

Jean-Rémy Bure

Professeur-Associé à Advancia, Paris; Diplôme de l'École des Langues Orientales, Paris

Florian Croisé

Professeur de français, Université Paul Cézanne (Aix-en-Provence); DEA Sciences du langage, Université de Provence

Corinne Fertein

Professeur d'anglais, Institut Commercial de Champagne Ardenne; Maîtrise d'anglais, Université de Paris III - Sorbonne Nouvelle

Romuald Fonkoua

Professeur de littérature francophone, Université Marc Bloch - Strasbourg II; Doctorat de littérature comparée

Philippe France

Professeur de langues, Études politiques et juridiques, Université de Paris I Panthéon - Sorbonne; Agrégation d'anglais

Aude Guérin

Teaching Assistant in French, Mt. Holyoke College; Licence d'anglais

Christine Guyot-Clément

Professeur titulaire en didactique des langues et méthodologie de l'enseignement du FLE, Institut Catholique de Paris; Doctorat en linguistique

Caroline Hatton

Lector in French, Yale University; Ph.D. in French, Yale University

Nathalie Henry

Instructor in French, Goucher College; Maîtrise de Français langue étrangère, Université de Paris X – Nanterre

Alain Hontanx

Chargé de cours à l'Institut d'Études Françaises pour Étudiants Étrangers, Université d'Aix – Marseille III; Agrégation d'Arts plastiques

Josette Hontanx-Lhande

Maître de Conférences, Institut du Monde Anglophone, Université d'Aix-Marseille I; Maîtrise de littérature américaine, Université de Provence, Aix-Marseille I

Barbara Sicot Koontz

Chair, French immersion program – Herndon, VA; Doctorat de troisième cycle en civilisation américaine

Christophe Lagier

Associate Professor of French, California State University Los Angeles; Ph.D. in French Literature, Princeton University

Véronique Lambert

Professeur d'anglais, Collège Hoche (Versailles); CAPES d'anglais

Dominique Lanni

Professeur au Collège Lycée Saint-Joseph à Auxerre (France); Doctorat en Langue et Littérature françaises, Université de Paris IV – Sorbonne

Roger Lauverjat

Maître de conférence honoraire de littéraire comparée, Université de Perpignan; Agrégation de lettres modernes

Thierry Leterre

Professeur de science politique, Université de Versailles-Saint-Quentin; Docteur en philosophie de l'université Paris I Panthéon Sorbonne et Agrégé de l'enseignement supérieur en science politique

Aline Lisart-Cunego

Professeur, Théâtre Ainsi de Suite, et Metteur en scène, Compagnie Théâtre du Regard, Aix-en-Provence; DEUG de Communication et sciences du langage, Université d'Aix-en-Provence

Richard Mattei

Professeur des Écoles, spécialisé dans l'acquisition de la langue, et chargé de pédagogie au centre de formation sporting club de Bastia; Certificat d'Aptitude aux Actions Pédagogiques Spécialisées d'Adaptation et d'Intégrations Scolaires

Annie-Claude Motron

Auteur de *Phonétique Progressive du Français niveau intermédiaire*, et *Phonétique Progressive du Français niveau débutant* (CLE International Nathan, 1998 et 2003); Professeur de linguistique appliquée, Cours de Civilisation Française, Sorbonne

Jean-Claude Motron

Instructeur et organisateur de tournoi de tennis amateurs

Simone Muller

Maître de conférences de littérature française, Université Marc Bloch - Strasbourg II; Agrégée de lettres classiques et Docteur de troisième cycle

Catherine Noiray

Agrégée de lettres classiques

Jacques Noiray

Professeur de littérature française, Université de Paris IV - Sorbonne; Agrégé de lettres et ancien élève de l'École Normale Supérieure

Nancy O'Connor

Lois Watson Professor of French, Middlebury College; Ph.D. in French, Cornell University

Véronique Ogden

Lecturer, École Supérieure de Commerce, Pau; CAPES d'anglais

Claude Pélopidas

Directeur, École de Théâtre Ainsi de Suite, Aix-en-Provence; Maîtrise de Droit International, Université d'Aix-en-Provence

Aya-Claire Rémon

Maîtrise de droit international et européen, Université de Nantes

Sylvie Requemora

Maître de Conférences en lettres modernes, Université de Provence;
Docteur ès-Lettres Paris IV/Sorbonne et Ancienne élève de l'École Normale Supérieure (Fontenay-Saint Cloud)

Patricia Reynaud

Associate Professor, Department of French and Italian, Miami University of Ohio; Ph.D. in French Literature, University of Oregon, and Diplômée de l'Institut d'Etudes Politiques de Paris

Charles Sala

Professeur d'Histoire de l'art, Université de Paris X - Nanterre;
Doctorat en Histoire de l'Art, Université de Paris X - Nanterre

Élise Salaün

Chargée de cours à l'Université de Sherbrooke (1999-2004);
Ph.D. en Études littéraires, Université de Sherbrooke (Canada)

Isabelle Somé

Maître de conférences, Université de Paris I Panthéon-Sorbonne;
Doctorat en littérature et psychanalyse

Kogh Pascal Somé

Professeur certifié en linguistique française, Université Paul Valéry - Montpellier III; Doctorat en Sciences du langage

Claire Spacher

Licence d'Etudes Théâtrales, Université de Strasbourg

Didier Tejedor de Felipe

Professeur de Français langue étrangère et de linguistique française,
Université Autonome de Madrid; Doctorat en philologie française

Bonnie Woolley

Chef de chœur et chanteuse professionnelle; DEA en anglais de spécialité/didactique des langues

Intensive Language Program/Premier cycle

The Intensive Language Program (seven-week session) is designed for people whose proficiency in the French language is similar to that of a college undergraduate, from pure beginner to intermediate and advanced. Each level of the program involves four hours of classroom instruction per day and carries a total of three units of credit (the equivalent of nine semester hours). A bi-weekly phonetics workshop is open to all on a first-come first-registered basis. Although all students must sign the Language Pledge, those who place at the Beginners I and II levels may observe a modified version of the Pledge for the first ten days of the session. All books required for the courses will be available for purchase from the Middlebury College Store. Students will arrive on Friday, June 24th, and courses begin on Monday, June 27th.

Level I: Beginners 3101-3102-3103

Coordinator Barbara Sicot Koontz
Richard Mattei

French 3101-04 is intended for students with no previous experience with the French language. Using *French in Action* as a method of “controlled immersion,” the course emphasizes communicative proficiency, with special attention to the development of oral and listening skills, self-expression, and cultural insights. Classroom activities are varied and interactive and are focused on acquiring all four language competencies (listening, speaking, reading, and writing) simultaneously—always in the context of a cultural narrative. Each lesson begins with a rapid flow of authentic French presented in realistic, everyday circumstances, supported by video presentations and a comprehensive workbook. Free-form classroom interactions are balanced with structured grammar and vocabulary drills. By the end of this seven-week immersion program, students will be able to navigate a variety of real-world situations *en français*.

Text : Capretz, Pierre. *French in Action*, parts 1 and 2, and workbooks. New Haven :Yale University Press, 2nd edition, 1994.

Level I.5: Beginners 3201-3202-3203

Coordinator Caroline Hatton
Romain Bontems

French 3201-04 is for students with minimal previous exposure to French but who are not yet able to function independently in full immersion. Employing *French in Action*, this course focuses on progressively improving written expression, reading comprehension, and idiomatic oral production. At the end of the seven week course, participants will be able to demonstrate pronounced improvement in both their cultural and linguistic competency. **Text:** Capretz, Pierre. *French in Action*, parts 1 and 2, and workbooks. New Haven: Yale University Press, 2nd edition, 1994.

Level II: Early Intermediate 3211-3212-3213

Coordinator Corinne Fertein
Simone Muller, Véronique Ogden

Level Two is an integrated, intensive program for students who have received some previous instruction in (or exposure to) French, but who have reached only minimal proficiency and are not yet able to function independently in full immersion. Level Two focuses on:

- Developing listening comprehension, oral competence, and socio-cultural communicative proficiency;
- Systematic acquisition of strategies for oral and written expression through progressive practice, with topical review of basic morphological and syntactic structures;
- An overview of various cultural aspects of French-speaking communities worldwide, through readings and recordings.

Texts: This course makes extensive use of authentic materials: literary excerpts, magazine and news articles, comic strips, songs, film clips and web sites. In addition, the following texts are required: *Le Robert Micro, dictionnaire d'apprentissage de la langue française* (Nouvelle édition 1998); Delatour, Jennepin et al., *Grammaire pratique du Français en 80 fiches avec exercices corrigés*; *Tempo 2* livre élève et *Tempo 2* cahier d'exercices (Didier Hatier); Blondeau, Ferrouda et al., *Littérature progressive du français*, Niveau débutant (CLE international).

Level III: Upper Intermediate 3305-3306-3307-3308

Coordinator: Josette Hontanx-Lhande
Florian Croisé, Alain Hontanx, Dominique Lanni

Level Three is for students who have had significant previous instruction in French and who are already able to function independently in full immersion. Typically, students at this level demonstrate textual/writing ability beyond the sentence level. The individual components of the program are

designed to complement one another, and all include intensive study of the language. Students will also arrive at a broader appreciation of French and Francophone cultures and literatures. NB All four courses are required. The four course segments share the following common objectives:

- develop aural/oral proficiency through use of video and audio-based media, movies and TV programs
- integrate the characteristics of non verbal language into communication in French (gesture, posture, facial expression, voice inflection, etc.)
- review selected grammatical structures in close coordination with topics and activities taught in class
- provide a broad introduction to French and Francophone literature and literary styles through study of short stories, poems and excerpts from novels.

Texts: Delatour, Jennepin, Yeganeh, Léon-Dufour, Teyssier, *Grammaire du français* (Paris, Hachette, 2001); *Le Robert Micro-Poche* (Paris, Le Robert, 1998).

3305 Le Langage de la publicité/The Language of Advertising

Alain Hontanx

Composed of words and images, the language of advertising reflects the tastes and needs of a society. This course will deal with how its messages function— through slogans, plays on words, idiomatic expressions, etc.—as well as work on verbal description of the image itself. In the process, we will consider typical aspects of contemporary French and francophone civilization such as fashion, literature, art, history, cities and landscapes, and such concerns as food and health, the environment, humanitarian aid and. . . Europe. (.5 unit)

Texts: Coursepack of literary texts, posters, flyers, radio and TV messages, etc., from France and the French-speaking world.

3306 Le Français dans tous les sens/Language and the Senses

Josette Hontanx-Lhande

An approach to the expression of feelings and emotions, as a thorough investigation of vocabulary and expressions pertaining to each of the five senses will help master the skills needed in speaking and writing. Delerm's *La première gorgée de bière* and other literary excerpts will serve as models and provide examples of various stylistic techniques. Study of other writings and television programs will help define French feelings, tastes and attitudes. In addition, a specific study of French behavior will focus on how the French use space. (.5 unit)

Texts: Philippe Delerm. *La première gorgée de bière*; Coursepack of literary excerpts (Ernaux, Baudelaire, Troyat, M. Du Camp, J. Green, Stendhal, Brillat-Savarin et al.).

3307 A travers cinéma et littérature/*Images and Texts*

Florian Croisé

Through the examination and use of authentic French materials we will discuss current topics in French and francophone societies and focus on oral language. Aural and visual materials will include feature-length films, articles, songs and literary texts (poetry, drama, novels and short stories).

(1 unit)

Texts: Giono, *L'Homme qui plantait des arbres*; coursepack of literary texts.

Films will include *Un Été à la Goulette*, *On connaît la chanson*, *Le Petit Prince a dit*, *Rue Cases-nègres*.

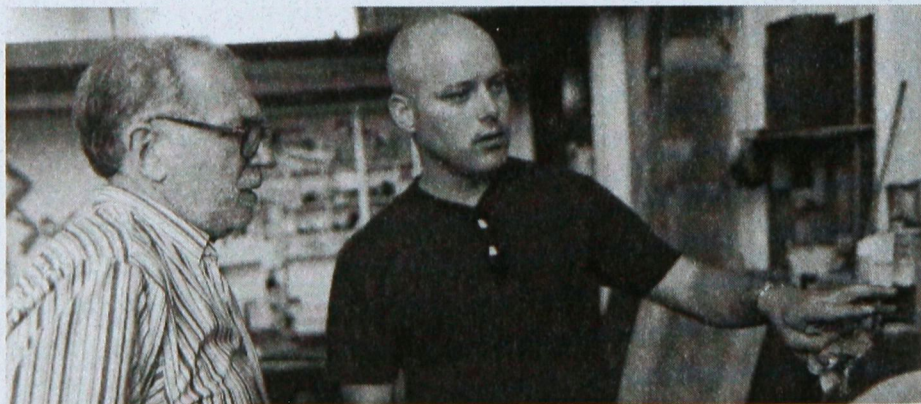
3308 Introduction au(x) monde(s) francophone(s)/*Introduction to Francophone World(s)*

Dominique Lanni

In this course students will discover the peoples and cultures of various francophone regions, such as Quebec, Morocco, French Guyana, Lebanon or the Antilles, through a variety of documents that will demonstrate the range and diversity of francophone cultures : short stories, plays, songs, recipes, etc. Authors to be considered include Belamri, Cendrars, Dépestre, Berani, Nage, Savitzkaya, Simon, Nadaud, Viage, Kourouma. Students will also continue to perfect their oral and written competence in French, through individual and group presentations. (1 unit)

Texts: Kourouma, *Yacouba, chasseur africain*, Paris, Gallimard, 1998; Kundera, *Jacques et son maître. Hommage à Denis Diderot en trois actes*, Paris, Gallimard, 1988.

Recommended: Ben Jelloun, *L'Enfant de sable*, Paris, Seuil, 1995; Glissant, *Pays rêvé, pays réel, suivi de Fastes et de Les Grands Chaos*, Paris, Gallimard, 2000; Labou Tonsi, *La Vie et demie*, Paris, Seuil, 1994; Lefèvre, *Retour à la saison des pluies*, La Tour d'Aigues, L'Aube, 1995; Tremblay, *Les Belles-Sœurs*, Ottawa, Léméac, 1972.



Level IV: Advanced

Coordinator Thierry Leterre

Tracy Adam, Bachir Adjil, Dominique Agostini,

Romuald Fonkua, Patricia Reynaud, Kogh Pascal Somé

This level has a three-tiered structure (each course carries one unit of credit):

- 1) All students **must** take the course in advanced grammar and composition (section A or B);
- 2) They choose **one** of the one-hour morning courses on contemporary French civilization;
- 3) They choose **one** of the two-hour afternoon courses on literature, art, and philosophy;
- 4) They opt to sign up for the weekly writing workshops that complement the writing course and for the weekly oral- and gestural-expression workshops.

1. Required writing course

3411 *Écrire: de la grammaire au texte/Advanced Grammar and Composition*

Kogh Pascal Somé

This course enables students to construct progressively a repertoire of textual forms (narrative, descriptive, expressive, argumentative, informative, and creative) in order to communicate flexibly and fluently in writing. Concurrently, students will review fundamental grammatical structures and principles through numerous and varied exercises. This class includes a daily plenary session (1 hr) and is complemented by a weekly, voluntary writing workshop in small groups.

Texts: Delatour et al, *Grammaire du français*, Hachette, 1991, 2001; Boularès et Frérot, *Grammaire Progressive du français, Niveau avancé*, CLE International, 2004; Girardet et Frérot, *Panorama de la langue française, Méthode de français 3*, CLE International, 2001.

2. One-hour civilization courses

3433 *Savoir être! Mœurs et savoir vivre en France/Historical and Sociological Approach to Social Interaction in France*

Dominique Agostini

As with any other language and culture, speaking French is not enough to communicate in France. Understanding *étiquette* and mastering the social rules and codes which are at the root of civilization (N. Elias) are also essential to interpreting different contexts of communication. The objective of the course is to explain how social interaction, as described by Erwin

Goffman, works in a French context. Historical and social outlooks will be presented as an introduction to practical contemporary situations.

Texts: Denuelle, *Le Savoir-vivre*, Paris: Larousse, 1996

3435 La France en crise et la mondialisation/

France in Crisis and Globalization

Patricia Reynaud

How does France, a country on the decline for over a century, react to the pressure caused by globalization? The elites, as well as extremist political parties (especially the right-wing *Front National*) have been opposed to globalization and have looked for scapegoats in the crisis facing the French economy. They have found them in "Brussels" (European-Union technocrats), immigrants, and that big inimical brother: the United States. During the last few years, however, French discourse has evolved progressively from anti- to "alter-globalization," a trend represented by such public figures as Pierre Bourdieu or José Bové, and organizations such as Attac.

Texts: "Altermondialistes de tous les pays," *Manière de voir* 75 (juin-juillet 2004), *Le Monde diplomatique*; Michalet: "Qu'est-ce que la mondialisation" Editions La Decouverte, collection Essais, numero 165, Paris 2004.

3436 Histoire et vie politique de la France au XX^{ème} siècle/

Twentieth-Century History and Political Life

Tracy Adam

This course will study the major historical and socio-political events that have shaped twentieth-century France, including: lingering reactions to *l'Affaire Dreyfus* in the first years of the century; Vichy, collaboration and resistance during WWII; colonial wars, immigration and the emergence of multiculturalism; the events of May 1968; the rise of the *Front National*, and current debates over religious neutrality of the French state. Underlying each topic of study will be an inquiry into the changing face of French identity. The architectural evolution of living spaces will also be explored with, by way of example, the history of the creation of the *HLM*. Film, photography and short readings will serve as backdrop to this interdisciplinary investigation.

Text: Sirinelli, ed. *La France de 1914 à nos jours*. Paris: Presses universitaires de France, 2004.

3. Two-hour arts, philosophy and literature courses

3413 *Figures de la liberté/Figures of Liberty*

Thierry Leterre

This course will study the idea of liberty through close readings and class discussions of a series of classical texts from French literature and philosophy ranging from the 16th to the 20th century and from La Boétie to Michel Foucault. The course aims at improving oral and writing skills in French as well as developing a sense of argumentation and mastering its techniques through different kinds of exercises. Teaching is based on strong student participation. More specifically, the objectives of this course are to acquaint students with classical elements of French philosophical and literary culture; to improve their command of the French language; to acquire advanced argumentation strategies both in French and, especially for students wishing to study in France, in the way that the French develop arguments.

Texts: Alain *Propos sur les pouvoirs* paris: Gallimard, Folio Essais, 1985.

Recommended: Leterre, *La raison politique Alain et la démocratie*, Paris: PUF, 2000.

3434 *Des cultures à l'écran: Texte, cinéma et multimédias de la francophonie/A Global Approach to Francophone Literature and Cinema*

Bachir Adjil, Romuald Fonkoua

This course is an initiation into the literature and cinema of the French-speaking world. Students will analyze the sociocultural aspects of novels and their screen adaptations, and will then write essays about them and put together research portfolios. Whenever possible, guest lecturers will be invited to share their expertise with the class. Themes to be studied include the colonial and postcolonial periods, exile and alienation, ideological discourse, problems of minorities in the global context, education, children in Africa (North and Sub-Saharan), and the role of women. Examples will be taken from such francophone films as *Rue cases nègres* (Euhzan Palcy), *Afrique je te plumerai* (Jean-Marie Teno), *L'Enfant noir* (Laurent Chevallier), *Sango Malo* (Bassek Ba Kobhio), *Lumumba* (Raoul Peck), *Hyènes* (Djibril Diop Mambéty), *Un été à la Goulette* (Ferid Boughedir).

3437 *Les Chefs-d'œuvre de la nouvelle française et francophone/The French and Francophone Short Story*

Tracy Adam

This course will examine the short story in French from early narratives of the Middle Ages read in modern translation, to examples from the Renaissance and the *conte philosophique* of the eighteenth century, and up to the present day. Particular emphasis will be placed on classic short stories

from the nineteenth and twentieth centuries from both France and the Francophone world. Themes and problematics central to this course include: the evolution, definition, and reception of the genre; structural questions of space and narrative; the representation of women and gender; the relation between text and visual arts; geographic diversity, and the aesthetics of disappearance. In addition to techniques for reading and writing critically in French, this course will offer a panoramic introduction to important authors as varied in style and content as Voltaire, Flaubert, Sartre, and Djébar.

Texts: Voltaire, *Candide ou l'optimisme*. Paris: Petits Classiques Larousse, 2004; Balzac, *Le Chef-d'œuvre inconnu*. Paris: Flammarion, 2004; Flaubert, *Un Cœur simple*. Paris: Flammarion, 1997; Mérimée, *La Vénus d'Ille*. Paris: Petits Classiques Larousse, 2004; Maupassant, *Boule de suif*. Paris: Classiques Hatier, 2004.

Phonetics Workshop for 7-week students

Nathalie Henry

Open to students on a volunteer basis, these bi-weekly workshops will focus on specific difficulties of French pronunciation.

Recommended: Dansereau, “*Savoir dire* (cours de phonétique et de prononciation).” Edition Heath and Company. 1990; Charliac et Motron, “*Phonétique progressive du français* (avec 600 exercices).” Edition Clé International. Collection Progressive du français. 1998; Charliac et al., *Phonétique progressive du français* (avec 400 exercices) niveau débutant. Edition Clé International. Collection Progressive du français. 2003.

For consultation: L.Charliac et al., *Phonétique progressive du français* (avec 400 exercices) niveau débutant. Edition Clé International. Collection Progressive du français. 2003; Champagne-Muzar et Bourdages, *Le point sur la phonétique*, Edition Clé International. Collection “le point sur...”. 1993.



Master of Arts in French (Six-week program)

To be eligible for acceptance to the six-week session, applicants are normally expected to have a B.A. degree with a major in French or equivalent course work in French, and a grade average of B or better. In addition to students preparing for Middlebury's M.A. or D.M.L. degree, the École française welcomes each summer "non-degree" students (i. e., candidates for degrees at other institutions, or individuals who want to take advanced courses in French).

Graduate students will arrive on Monday, June 27th, and courses begin on Thursday, June 30th.

Each course at the graduate level is worth one unit of credit, equivalent to three semester-hours unless otherwise indicated. A normal load is three courses (nine semester-hours), selected in consultation with the Director or Associate Director. Students enrolled in the Doctor of Modern Languages (D.M.L.) program take the same course-load as other graduate students, except in their first ("qualifying") summer, when one of the three units must be completed through FREN 6900, which is the writing of a research paper.

Some students may be required to take one or more courses at a lower level for undergraduate credit before beginning a full load of graduate work. Permission to take an extra graduate course is granted only exceptionally, by the Director of the French School, and must be requested, in writing, from the French School coordinator before the start of the session.

Two types of courses are offered in the graduate program: 1) foundation courses (*cours de base*, 6500), which are designed to provide students with the linguistic, cultural, and literary skills needed for further study; and 2) specialized courses (*cours thématiques*, 6600 and 6700), which allow students to build upon this foundation and acquire broader and more sophisticated knowledge. Many courses change each year, depending on the faculty and their specialties, allowing for a variety of subjects and approaches.

Courses at the 500, 600, and 700 levels are essentially for students preparing for the Master of Arts or Doctor of Modern Languages degrees. They are also open to highly qualified undergraduates who have scored well on the placement test and are judged capable of doing work at the graduate level. Graduate students in their first summer normally take 500-level courses, while 700-level seminars are open to M.A. candidates nearing completion of

the program, highly qualified master's candidates, and D.M.L. candidates.

All books required for the courses will be available for purchase from the Middlebury College Store. Returning graduate students are strongly advised to read certain books for some 600 and 700-level classes before the session.

One of the major missions of the French School graduate program is to meet the call for better teacher training, a national priority. Practicing teachers have historically represented a large proportion of our enrollment at the post-baccalaureate level, and we continually strive to offer courses and activities which help them improve as education professionals. Some of these courses strengthen their content knowledge in areas they themselves teach, such as A.P. literature; others, such as corrective phonetics, help improve their command of the language while demonstrating tools and techniques they can emulate with their own pupils. They also benefit from lectures, demonstrations, and workshops with pedagogical themes. Finally, they can take advantage of the French School setting to share ideas with their peers, as well as to observe our language courses and glean new insights on teaching. Note: Students who are currently in-service teachers are encouraged to bring with them the textbook(s) they use in order to participate in pedagogical workshops and seminars.

M.A. Degree Requirements

Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session. To receive the M.A. degree, the student must complete a total of twelve units. These may be obtained in a series of summer sessions on the Vermont campus, or by taking three units during a summer session and completing the requirements during a full academic year in Paris.

- Distribution requirements for the M.A. when completed on the Middlebury campus:

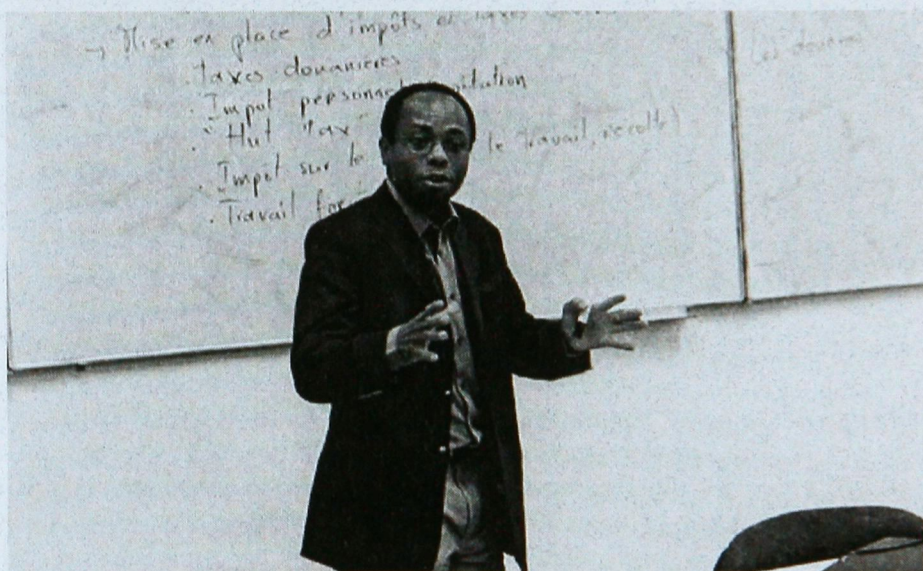
- a) three units in language;
- b) three units in civilization;
- c) three units in literature.

• Distribution requirements for the M.A. with the School in France:

- a) advanced composition (see Paris catalogue);
- b) two units in literature;
- c) two units in civilization;
- d) *mémoire de maîtrise* (worth two units).

• Distribution requirements for the M.A. with Internship in Paris
(in conjunction with Internships in Francophone Europe [IFE]):

- a) IFE preliminary session (one unit);
- b) advanced composition (see Paris catalogue);
- c) internship (one unit);
- d) IFE tutorial (one unit);
- e) M.A. Internship thesis (two units)



Transfer of Credit

After formal admission to the program, candidates for the M.A. and D.M.L. degrees may request permission from the Language Schools' Registrar to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). N.B.: Courses taken at other institutions and proposed for transfer toward the Middlebury M.A. degree must be taken after successful completion of the first summer session at the graduate level. Please see the "French at Middlebury" section above for more information on transfer credit.

Graduate Courses/Deuxième et troisième cycles

NB. While all coursework and daily activity is carried on in French, these descriptions appear in English to facilitate access by a variety of publics.

Language and Linguistics/*Langue et sciences du langage*

6504 Des mots et des sens; approches de la traduction/ *French-English Translation I*

Philippe France, Nancy O'Connor

A major source of difficulty at even a relatively advanced level in a foreign language arises from the distortions induced, most often unconsciously, by one's native language, in this case anglicisms. Using a comparative approach, this course will heighten awareness of the problems that arise when one moves from one language to another, help to identify techniques for addressing them, and then put those techniques into practice. We will use exercises based on the lexical and syntactical sources of errors (finding the right word, prepositions and complex conjunctions, verb tenses, etc.). Course materials will be accessible electronically (server and Internet), and will involve exploring resources on the Web.

6505 Des mots et des sens; approches de la traduction/ *French-English Translation II*

Not offered in 2005.

6509 Stylistique appliquée I: Maîtrise du discours écrit et du texte/ *Applied Stylistics I: Mastering Written Discourse and Text*

Catherine Noiray

This course is designed for those who need to improve the quality of their written French. Its goal is to familiarize students with major textual types (descriptive, narrative, argumentative) and provide them with the conceptual and practical tools to produce their own texts. A review of the main grammatical difficulties involved in textual production will be complemented by practical and progressive exercises on constructing texts: crafting an outline, ensuring coherence, using transitions and connectors, etc. *N.B. Initially, first-year graduate students will be placed in this course on the basis of their score on the grammar/comprehension test and on the placement essay; although any remaining seats will be opened to other interested students, they should normally register in 6510.*

Texts: *Grammaire. 350 Exercices*, collection "Exerçons-nous," niveau supérieur I Paris: Hachette; Cendrars, *L'Or*. Paris: Gallimard Folio.

**6510 Stylistique appliquée II: Pratiques du français universitaire/
Applied Stylistics II: French Academic Writing**

Didier Tejedor de Felipe

The purpose of this course is to help students acquire an advanced writing ability through systematic re-writing, and gain mastery over the development and coherence of the texts they produce. The goal is to be able to craft formal scholarly texts in French. Our work will be divided into two main parts—argumentative strategies and formal aspects of scholarly writing, using materials specifically designed for the course as well as a reference book, *La Grammaire d'aujourd'hui*. Weekly papers will be used for evaluation.

6514 Linguistique Appliquée—phonétique corrective et grammaire de l'oral/Applied Phonetics

Annie-Claude Motron, Aya-Claire Rémon

This course delineates the phonetic and morphophonological characteristics of spoken French, with emphasis on its differences from English. Phonetic: correction of sounds in French, the relation a between pronunciation and spelling, the specificities of the spoken sequence: the syllable, continuity, the silent "e," rhythmic patterns, stylistic differences. Morpho-phonological: perception, identification and production of oral markers; transcription; the specific function of graphic markers. Coursework includes daily lab sessions that develop listening abilities, pronunciation and reading aloud. At the end of the course each student receives an individual profile of his/her progress and abilities.

Texts: Charliac et Motron, *Phonétique Progressive niveau intermédiaire, manuel*. Paris: CLE International, 1998;

Recommended: Charliac et Motron, *Phonétique Progressive, cassettes*. Paris: CLE International

6524 Introduction à la linguistique/An Introduction to Linguistics

Didier Tejedor de Felipe

In this course, students will discover the various domains of the language sciences and contemporary approaches to linguistics. We will focus particularly on the properties of language as a specifically human activity with two concrete manifestations: the textual and the oral, as idiolects, sociolects, and dialects. In this perspective, we will examine the following dichotomies: *langue / parole*, competence/performance, synchrony/diachrony, as well as the main characteristics of the linguistic sign and language systems. These notions will be expanded upon in an initiation to fundamental concepts of the language sciences, taking into account objectives, problems, and the theoretical and methodological issues that each of them involves. Exercises in distributional analysis and formal manipulation will help students become

familiar with the tools necessary to understand both aspects of language: form (phonetics, phonology, syntax, and morphology) and meaning (structural semantics and pragmatics).

6602 Second Course in Linguistics

Not offered in 2005.

6612 Le Petit Conservatoire/Theater and Language

Aline Lisart-Cunego, Claude Pélopidas

This course aims at developing ease, fluidity, and efficiency in oral expression through the medium of theater. By interpreting characters in short contemporary plays, students work both on phonetic and intonative accuracy and on their body language. All those who engage in public speaking (teachers especially) will find dramatic training invaluable in improving the quality of their voice, of their posture, and generally in making them feel more comfortable when addressing an audience. Daily work includes vocal, breathing, and other exercises in addition to rehearsing a short play that will be performed in a public show toward the end of the summer session. *This course meets 2 hours daily.*

Literature/Littérature

6525 Analyse textuelle/Introduction to Literary Analysis

Sylvie Requemora

This course is designed to introduce students to the critical reading of literary texts and to provide preparation in the specific methods used to critique literature in French university courses. We will study how the major genres of poetry, theatre, and prose work, as well as the concepts and terms used to explicate them. Students will acquire a critical language and a method for addressing the formal and historical questions that arise in literary analysis. We will further emphasize methodology, through such specifically French approaches as the *résumé*, *explication de texte*, *dissertation*, essay, and oral *exposé*.

Texts: *Anthologie de la poésie du Moyen Age à nos jours*; Lafayette, *La Princesse de Clèves*; Verne, *Le tour du Monde en 80 jours*; Molière, *Les Fourberies de Scapin*; Hugo, *Hernani*.

6562 Pratique et plaisir du texte, sur les textes de l'Advanced Placement/Textual Analysis of Advanced Placement Texts

Roger Lauverjat

This course is designed to develop students' critical discourse on literature and to elaborate a method for dealing with the formal and historical questions posed by works on the 2006 AP French Literature program. In doing so we will also establish a forum for discussion of students' experience with the program. The course will devote two weeks each to the three major genres represented, and will consider both text and context. Poetry: Du Bellay and Anne Hébert. Emphasis on the importance of titles and publication dates; composition, rhythm, rhyme, sound patterns; images, lexical networks, symbols. The novel: Maupassant and Camara Laye. The importance of story construction, narrative mode, technique and function of description, systems of characters, historical context. Theatre, with Giraudoux. Speech and stage direction, dialogue and monologue, the role and function of characters, dramatic structure, dramatic time and space. We will finish with a review of several productions of *l'Ecole des femmes*.

Texts: Maupassant, *Pierre et Jean*; Camara Laye, *L'Enfant noir*; Giraudoux, *La Guerre de Troie n'aura pas lieu*; Molière, *L'École des femmes*.

Recommended: two approaches to literary criticism: Sylvie Rozé, *L'Explication de textes à l'oral*; Yves Stalloni, *Les Genres littéraires*.

6589 Introduction à la littérature maghrébine de langue français/Introduction to Maghrebi Francophone Literature

Bachir Adjil

This course studies the history of French-language Maghrebi literature through works from the colonial and postcolonial periods by prominent authors and within main currents such as the "Algerianist novel." Beginning in the Fifties, this genre has distinguished itself by its literary qualities and discursive ambitions, a critical affirmation aiming to decipher social phenomena and denounce traditionalist practices. In the Seventies, a new generation of novelists came into its own in the three countries of French-speaking North Africa, searching for renewal of the genre (Rachid Boudjedra, Tahar Benjelloun, Mohammed Khairredine), while the French language became, in the Eighties, a space where permissiveness could thrive (Tahar Djaout, Rachid Mimouni, Boualem Sansal, Assia Djebar). Lastly, we will examine the latest outposts of this field, the detective novel (Yasmina Khadra) and migrant literature.

Texts: Chraïbi, *Le Passé simple*. Paris: Gallimard Folio, 2003; Memmi, *La Statue de sel*. Paris: Gallimard Folio, 1990; Djebar, *L'Amour, la fantasia*. Paris: Albin Michel, coll: *Le Livre de Poche*, 1995; Khadra, *Les agneaux du seigneur*. Paris: Julliard, coll: Pocket, 1998.

6613 Le théâtre classique/*French Classical Theatre*

Sylvie Requemora

The goal of this course is to provide an overall approach to classical dramaturgy, and to equip students to read other texts successfully on their own. We will concentrate on the three major dramatists of the seventeenth century: Corneille, Racine and Molière. We will use both textual and film versions of the plays, and will develop students' abilities to use such critical approaches as the *explication de texte*, dissertation, and *exposé*.

We will consider Molière in historical context, but also with respect to the logic of his creations, and emphasize how his comic and satirical inspiration melded with a certain dramaturgy and theatricality. Today, tragedy often refers to problems of liberty and destiny, where in the seventeenth century it designated a representation of humanity conceived as a spectacle of blood and horror, whose representation purged the audience through the emotions of terror and pity. We will look at the formal characteristics of the genre, its relation to the principles of Aristotle, and its evolution from baroque tragicomedy and the cornelian dilemma to the portrayal of human passion as fatality in Racine.

Texts: Corneille, *L'illusion comique*, *Le Cid*; Racine, *Phèdre*, *Britannicus*; Molière, *Tartuffe*, *Le Misanthrope*.

6686 Panorama du théâtre français du XX^{ème} siècle/ *Panorama of XXth Century French Theatre*

Christophe Lagier

This course will provide an overall approach to XXth Century French Theatre so that students can read plays critically but also understand and analyze them in the context of the evolution of theatre throughout the century. The course will consider the four major theatrical movements: traditional (Giraudoux), surrealist (Cocteau, Artaud), existentialist (Camus, Sartre), and absurdist (Beckett, Ionesco, Tardieu). The second part of the course will focus on this last peculiar movement in order to understand how the overriding concern of its playwrights with linguistic experimentation generates a paradox: on the one hand they seem to show the arbitrariness and sterility of language while on the other, they also seem to demonstrate its infinite potential for regeneration and expansion.

Texts: Jarry, *Ubu Roi*; Giraudoux, *La Guerre de Troie n'aura pas lieu*; Artaud, *Le théâtre et son double*; Cocteau, *Les mariés de la tour Eiffel*; Sartre, *Huis Clos*; Camus, *Caligula*; Beckett, *En attendant Godot*; Ionesco, *La cantatrice chauve*; Tardieu, *Les Amants du métro*.

6671 L'aventure du français en Amérique: langue et littérature du Québec/*Language and Literature in Quebec*

Élise Salaün

The question of literature in Québec is primarily linked to language, as its authors have developed a unique kind of fiction reflecting the status of French in North America. From its conservative, agrarian, and catholic-dominated past, Québécois literature evolved in the 60's toward ever increasing freedom and militancy, as novelists, poets, songwriters, and artists laid claim to a distinct and powerful identity within the wide realm of *francophonie*. This course surveys the stages of cultural, linguistic, and literary history in Québec, from the first novel published in the province (1837) to the current trend of "migrant" writing, and through a series of movements, revolutions, and quarrels, often involving language and minority issues. Evaluation will include a short weekly paper, an oral presentation, and a final dossier.

Texts: Weinmann et Chamberland, *Littérature québécoise, des origines à aujourd'hui. Textes et méthode*. Lasalle, Hurtubise-HMH, 1996.

6754 Le Roman français aux XIXe et XXe siècles/

The Nineteenth and Twentieth-Century Novel

Roger Lauverjat, Jacques Noiray

The novels in the first part of the course (J. Noiray) will be studied from several points of view: socio-historical (their relation to the political and social history of France in the nineteenth century, and the image of French society they convey), ideological (how they interpret historical and social material, their conception of society), and aesthetic (the development and limits of literary realism). In the second part of the course (R. Lauverjat), we will look at the evolution of narrative from the 1920's to the end of the century. We will identify the main trends within the rich and diverse production in the twentieth century, and place them in political intellectual and aesthetic context. Other major texts and theoretical works will also be invoked in addition to the texts listed below.

Texts: Balzac, *Le Père Goriot*; Flaubert, «Un cœur simple», in *Trois Contes*; Proust, «Combray», in *Du côté de chez Swann*; Sartre, *La Nausée*; Yourcenar, *Mémoires d'Hadrien*; Claude Simon, *Le Tramway*.

6767 La Littérature du "je"/*Autobiography as Literature*

Isabelle Somé

This course will consider what sets autobiography apart as genre. Using a number of famous texts, we will look at the many forms the autobiographical "pact" between writer and reader can take. We will attempt to understand the connections between autobiography and truth—or truths—and between autobiography and fiction. Drawing on the literature of psychoanalysis, we

will also examine the fantasies at the heart of this writing and in particular in narratives of childhood, both those fantasies the writer designates as such, and those that guide the work unconsciously.

Texts: Leiris, *L'âge d'homme*. Paris: Gallimard Folio; Perec: *Wou le souvenir d'enfance*. Paris: Gallimard (L'imaginaire); Sarraute, *Enfance*. Paris: Gallimard Folio; Sartre, *Les mots*. Paris: Gallimard Folio.

Recommended: Lejeune, *Le pacte autobiographique* Paris: Seuil (Points-essais); Rousseau, *Les confessions livres I à IV*. Paris: Petits Classiques Larousse.

6770 La crise des idées dans la littérature française (1900–1960)/ Ideas Challenged: French Literature 1900–1960

Jacques Noiray

In this course we will look at how literature accompanied and reflected the evolution of ideas and of aesthetic and cultural forms, in a world overwhelmed by the great historical crises of the first half of the twentieth century. We will see the emergence of a new type of thinker and writer in the person of the modern intellectual (Zola, Barrès, Péguy), and examine the influence of periodicals on the evolution of ideas and literary forms. The crisis of aesthetic values early in the century brought attempts at renewing poetry (Apollinaire) and the novel (Proust, Gide). World War I had a major impact on the novel (Radiguet, Céline, Malraux) and its aftermath saw the emergence of surrealist poetry. The notion of the absurd, linked to a crisis in thought inspired by the rise of totalitarianism and the Second World War, was manifest in the novel, theatre and essays (Sartre, Camus, Ionesco, Beckett). We will conclude with examples of the development of the social sciences after the war (Lévi-Strauss, Barthes, Sartre). *This course will meet two hours per day for three weeks.*

Civilization and the Arts/Civilisation, Beaux-Arts

6539 La société française et les grandes questions d'actualité/ Contemporary French Society: Major Issues and Debates

Jean-Rémy Bure

The objective of this course is to present the principal characteristics of contemporary French society, including detailed information from various sources (newspapers, radio and television programs, Internet) about issues concerning family, social security, household consumption, incomes, women, the education system, leisure activities, religion, and immigration. Class activities will allow ample time for discussions and debates. Writing assignments and oral presentations will call for synthesis of documents and commentary on French cartoons and ads.

Text: INSEE, *France, portrait social, 2004–2005*.

**6631 Régions de France et environnement global/
French Regional Culture and Global Environment**

Jean-Rémy Bure

This course proposes a study of French regions from the point of view of interaction between people and nature, as a dialogue between economic, social, and cultural actors has become increasingly necessary for a better quality of life. After studying national and regional development, we will focus on regional architecture, gastronomy, and wine; this course is also designed to help students understand and read natural and urban landscapes. Students make oral presentations on particular aspects of the regions studied, using documents provided by the professor or to be found in the College library and on the Internet. Student papers and oral presentations will deal with particular aspects of the regions studied, using documents provided by the professor or to be found in the College library and on the Internet.

Text: *L'Etat des régions de France 2004*. Paris: Editions La Découverte, 2004.

6632 Comprendre la France d'aujourd'hui: institutions, citoyenneté, économie et culture/Contemporary Civilization of France: Institutions, Citizenship, Economy and Culture

Dominique Agostini

The goal of this course is to situate the most recent changes in French society in the context of long-term evolution and major trends. Rather than aiming for a factual account, we will envision the basic mechanism of a complex industrial society. A multidisciplinary approach will allow students to become familiar with economic, legal, and political aspects, as the course focuses on institutions (the state, the government, the legal and educational systems), economics (corporations, budgets, taxation, currency), health policies, the family, immigration, culture. For each one of these domains, we will stress factors of continuity and rupture, and acknowledge the importance of history. Classroom discussions will be supported by a regular reading of French newspapers and magazines, as well as selections from the textbook, *Les Institutions de la Franc*. Evaluation will involve a written research project in three stages.

Text: De Guenten et al., *Les Institutions de la France*. Paris: Nathan, 2004.

**6645 Québec: Le Québec en images: cinéma québécois/
Québec's Cinema and Society**

Elise Salatin

The link between film and society has perhaps never been stronger than in Québec, and this course covers the history of cinema in the province for the past fifty years, considering content as well as form. After being socially engaged in the 1950's, Québec cinema turned to pure fiction (borrowing heavily from literature), and to urban rather than rural settings, reaching its maturity in the 80's with internationally acclaimed productions under the leadership of Denys Arcand, whose *Invasions barbares* won the Oscar for best foreign film in 2003. The current generation of actors, writers, and directors, many of them recent immigrants bringing new cultures and perspectives, promises to uphold and enrich this tradition of original filmmaking.

Text: Lever, *Les cent livres québécois qu'il faut voir*. Québec: Nota Bene, 1995.

**6659 La France: de l'anti-mondialisme à l'alter-mondialisme/
From anti-globalization to alter-globalization**

Patricia Reynaud

How do French intellectuals analyze globalization and its stakes? How did France evolve from anti-globalization to "alter-globalization"? After an overview of the history of globalization and the reactions it triggered in France—the rise of extremist political parties, the stigmatization of scapegoats such as the Brussels technocracy, new immigrants, the anti-U.S. stand—we shall examine the writings of a few theoreticians/activists on alter-globalization (P. Bourdieu, Ziegler, Attac), who propose a critique of liberal capitalism and a new approach to North/South relations as well as a new model of economic development. Course materials include recent articles and book excerpts.

Texts: "Altermondialistes de tous les pays," *Manière de voir* 75 (juin-juillet 2004), *Le Monde diplomatique*; Michalet: *Qu'est-ce que la mondialisation?* Paris: Editions La Decouverte, collection Essais, numero 165, 2004.

**6731 La Francophonie, histoire d'une langue et géopolitique/
The Francophone World**

Romuald Fonkoua

This course introduces a major theme in French studies, whose understanding has become absolutely indispensable—for French teachers especially—in its many aspects: history, society, culture, language. Coursework will therefore combine a study of the French-speaking regions, of ways of expressing identity through the French language, and of language meeting culture, with an analysis of transnational francophone strategies for development and solidarity.

6739 De David à Cézanne: de l'Art au service de la Révolution à la crise de la modernité/From Revolutionary Art to Modernity

Charles Sala

Close study of the themes and styles of painters who exemplify successive movements throughout the nineteenth century. Jean-Louis David, whose neoclassical iconography was radically hostile to the values of the Ancien Régime. Delacroix and Géricault, who introduce the romantic movement: individual and political revolt, and the metaphysical quest. The cult of eroticism and violence with the discovery of the "oriental" world will lead to discarding of greco-roman references, while nocturnal themes introduce the irrational and other-worldly perspectives. With Courbet comes social realism, and we will examine his conception of the nude, as well as innovations in landscape and his relation to photography. Manet's enigmatic realism is linked to the past and the impressionist will to experiment, where with Caillebotte comes the new urban scene of Napoleon III and Haussmann but also radical changes to perceptions of space and modernity. Finally, Cézanne's misunderstood destruction of perspective and cubist approach to forms is a link to Picasso's aggressive synthesis of Cézanne's break with the past and the discovery of African art.

**Second Language Acquisition and Pedagogy/
*Didactique des langues et Pédagogie***

6696 Concepts de base en didactique des langues: l'apprenant, la langue, l'enseignant/Basic Concepts in Language Pedagogy: the Learner, the Language, the Teacher

Christine Guyot-Clément

Key linguistic concepts applied to language teaching, and the contributions of neuropedagogy, will provide a basis for discussion and development of pedagogical practices specific to teaching French as a foreign language. We will look at such issues as communicating in a foreign language, the interplay between memory and errors in the target language, teaching grammar, oral activities and speech acts, differential pedagogy and the choice of support materials, and the notions of progression and evaluation. We will also develop lesson plans and simulated classroom activities.

**6697 Apprendre le français avec un extrait de film/
*Teaching French through Film***

Christine Guyot-Clément

In this course we will work together on selected excerpts from feature films in order to elaborate approaches for incorporating film into the French classroom. Using analytical tools developed by Dell Hymes and such films as *Marius et Jeannette* and *Chacun cherche son chat*, we will develop appropriate linguistic, communicative and intercultural activities. We will also use materials available on the Internet to extend consideration of the themes identified in the excerpts, and more generally reflect on the Internet as a support for language teaching.

6698 Le Document authentique/*Authentic documents*

Bonnie Woolley

Authentic documents—texts, films, music, and miscellaneous realia (items drawn from everyday life)—are now acknowledged as indispensable materials in a content-based, communicative language program. This course will discuss the nature and function of authentic documents, and propose specific strategies for creating coherent, meaningful activities at various levels, including beginners' courses.

Activities

The French School offers several academically oriented seminars or workshops that meet periodically in support of various parts of the academic program:

Atelier de linguistique appliquée (A-C. Motron)

Forum de pédagogie concrète (B. Koontz)

Atelier de méthodologie universitaire (S. Requemora)

Séminaire DML (E. Knox)

In addition, we propose a variety of complementary group activities, to provide students of all levels a chance to take a break from their formal studies while continuing to expand their competence in French and their knowledge of French ways and culture. The activities listed here will be presented in more detail at a special session on the afternoon of Wednesday June 29. The Cabaret will be held on August 5, and the French School Choir concert on August 10. There will also be theatre performances on July 9 and August 9, and on July 31 by students in 6612 Le Petit Conservatoire.

La Chorale (B. Woolley)

Le Cabaret (J-R. Bure)

L'Atelier d'arts plastiques (A. Hontanx)



Le Café Philo (T. Leterre)

Le Ciné-Club (R. Fonkoua)

Radio Midd (C. Spacher)

***L'Atelier de Cuisine (J. Hontanx)**

***Le Club «Nature et Histoire» (J-R. Bure)**

Le Club «Actualités» (D. Agostini, P. Reynaud, H. Knox)

Club d'aérobic (S. Requemora)

Le Potager (R. Bontems)

Football (R. Mattei & C. Gros)

Tennis (J-C. Motron)

***Pétanque (C. Gros)**

Volleyball (B. Adjil, P. Somé)



* Space may be limited for logistical reasons. In such cases, there will be a sign-up sheet with a waiting list.

The C.V. Starr–Middlebury School in France (Paris and Poitiers)

Headquarters in Paris

The School in France is located at *le Centre Madeleine* in the 8th *arrondissement*, near la Place de la Concorde and les Champs–Elysees.

Administration

Resident Director:	David PAOLI
Student Affairs Coordinator:	Danielle LACARRIÈRE
Academic Coordinator:	Marie-Madeleine CHARLIER
Program Assistant:	Viviana LÓPEZ

Faculty

Courses at *le Centre Madeleine* are taught by faculty members from various branches of the University of Paris and other institutions of higher education. Students are expected to take at least half of their course units at one of the French institutions.

Living Abroad

Middlebury seeks to offer students abroad a blend of structure and independence. The College's role is to oversee the academic aspects of the experience, while students are responsible for their own finances as well as their living and travel arrangements. The School in France helps students secure housing.

Cost

Students pay only tuition to Middlebury College and are responsible for their own travel, room, and board. Tuition charges for 2005–2006 can be found on the inside front cover of this bulletin. Fall semester bills are payable August 15th; spring semester bills are payable December 15th. While individual lifestyles and circumstances, as well as the value of the dollar, will cause the estimate to vary, the overall cost of a year in Paris or Poitiers—including round-trip transportation but excluding travel while in Europe—should be approximately \$35,000 to \$38,000.

Financial Aid

Financial aid from Middlebury College is available only to students earning an undergraduate or graduate Middlebury degree. Undergraduates from other institutions are encouraged to contact their home financial aid and/or study abroad offices to ascertain whether they are eligible to receive federal, state, or institutional aid to attend the Schools Abroad.

Application and Admission

Applications for the 2006–2007 academic year abroad will be available from the Language Schools as of November 2005.

*Applications for the **undergraduate program** should be submitted by March 15th.*

*Applications for the “**traditional**” **graduate program in Paris** will not be accepted after May 1st.* Those applications will be acted upon as they are received and until all spaces have been filled, which could happen as early as March.

*Applications for the Middlebury **M.A. in French with Internship** are separate from and additional to the traditional M.A. application. To apply for this program, the traditional M.A. application and the M.A. with Internship application must both be received in Vermont and complete by March 1st at the latest. You may request the application materials for the M.A. with Internship from languages@middlebury.edu or (802) 443-5510, or you may download them from <http://www.middlebury.edu/academics/lis/applications>.*

In order to comply with various visa and French university requirements, no regular applications for admission to the School in France can be accepted after May 1. Contact the School in France, Middlebury College, Middlebury, Vermont 05753-6131; Telephone: (802) 443-5510.

The Undergraduate Program in France (Paris/Poitiers)

Middlebury's undergraduate programs in Paris or Poitiers are open to students with at least a B- average overall, a B average in their major, and a B average in French. They must also have reached a level of proficiency equivalent to the fifth semester of college French, including one course at a level equivalent to Middlebury's introductory courses in literature or civilization. Attendance at the French School's seven-week summer session on the Vermont campus prior to attending the School in France has always proved beneficial, though it is not a requirement for acceptance into the undergraduate program, unless students do not have adequate language preparation in which case final acceptance into the program is conditional on successful completion of the French School during the preceding summer on the Middlebury campus. Students accepted to the undergraduate program are expected to maintain their overall academic average as well as their average in French throughout the term of study preceding their registration in Paris or Poitiers.

In France, students enroll in a program of studies designed to complement courses taken at their home institution. All instruction is in French. During the first month, our Paris-bound students enroll in an intensive preliminary session, an introduction to Paris (choice of seminars) and a preparation for the French academic exercises. After this preliminary session, students may choose among the course offerings at the *Université de Paris*, the *Institut Catholique* and/or the *Le Centre Madeleine* (in language, literature, cinema, theater, art, philosophy, musicology, history, economics, religion, and international relations). In Poitiers, students take all their courses at the *Université de Poitiers* in virtually all academic subjects.

Students majoring in political science or who have a strong interest in political science may choose to enroll in a special full-time, one-year program of study at the *Institut d'Études Politiques* of Paris leading to the *Diplôme du Programme International de Sciences Politiques et Sociales*. Candidates for acceptance in the *Programme International* must display strong language proficiency and a fair knowledge of current events. Semester students on our program now also have the option of enrolling in the *Programme International*, but only for a full course load at the *Institut d'Études Politiques*. Whether students plan to study at the *Institut d'Études Politiques* for the academic year or just for a semester, there is a separate application process for admission to the *Programme International*.

Courses in studio art or music may be available to qualified undergraduate majors and minors by arrangement and under certain conditions. Prior approval by the student's advisor is required.

Although students are strongly encouraged to study in France for the academic year, a semester option is open to undergraduate students only. If applying for the semester option, students must state briefly in writing why they must choose it over the full year. In Paris, semester students are required to take a language course at the Middlebury center.

Credits

A student's workload must be approved by the Director of the School in France. Because a student's home institution determines the number of credits awarded for work abroad, students from other institutions should discuss the transfer of credit with their advisors well before they go abroad. Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S. Students in the full-year program earn the equivalent of nine Middlebury College course units; Middlebury undergraduates in the semester program earn five units.

The Graduate Program in Paris

M.A. in French:

Students must earn a total of twelve units of credit to complete the degree, including 2 in literature, 2 in civilization. (Note that these requirements can be completed either on the Vermont campus or in France.) After successfully completing three courses (three units) at the summer session of the French School on the Vermont campus, M.A. degree candidates begin the academic year in France. Students are not allowed to attend the School in France if their conduct or academic performance during the summer is judged unsatisfactory. In September, the Middlebury School in France offers preliminary coursework designed to introduce students to the methods of the M.A. *mémoire*, a short thesis (in literature, civilization, linguistics, or translation) required of all candidates for the M.A. degree.

During the academic year following the preliminary session, graduate students earn the remaining eight units toward the twelve required for their degree. In addition to the *mémoire* (worth two units of credit), six units of coursework are chosen among the course offerings at the *Université de Paris*, *Institut Catholique*, *École de Commerce de la Chambre de Commerce et d'Industrie de Paris* (or ADVANCIA), and/or *Le Centre Madeleine* from the areas of French language and linguistics, language pedagogy, literature, cinema, theater, art, philosophy, history, economics, and international relations. All instruction is in French and should relate to France, Europe, and/or the Francophone world.

M.A. in French with Internship:

Admission to this program is highly selective and involves a separate, additional application to be completed and **received**, along with the regular School in France M.A. application, by *March 1st at the latest*. Students must earn a total of twelve course units. After the three-course summer session, students participate in an intensive one-unit orientation session in September that deals with contemporary French history and political and social France today. After this orientation session, students complete four units of course work at the *Université de Paris*, *Institut Catholique*, *École de Commerce de la Chambre de Commerce et d'Industrie de Paris* (or ADVANCIA), and/or *le Centre Madeleine*.

During the course of the fall semester, students are assigned full-time internships in the political, social, or cultural sphere. These assignments are tailored to the student's expressed interests and background and will continue until the end of the second semester. Concurrently, students will meet twice a month throughout the year for a seminar that presents research methods and involves student presentations and guest lecturers. This seminar is worth

one unit of credit and, along with the internship experience, will provide the framework for the two-unit M.A. thesis to be completed and defended at the end of the year. This aspect of the M.A. is overseen by Internships in Francophone Europe (IFE), a French educational organization whose goal is to contribute to improving trans-Atlantic understanding and to help qualified students immerse themselves in contemporary French society.

DML

DML students may be authorized to spend a semester or a full year at the School in France in Paris. Interested students should contact the office of the Dean of Language Schools and Schools Abroad at Middlebury College.

Selection of courses

The following courses were offered to our students in 2004–2005:

+ Courses open to undergraduate students only.

★ Courses open to graduate students only.

(No symbol means open to both graduate and undergraduate students.)

Preliminary Session at le Centre Madeleine

+ Langue française (fall, spring)

+ Paris depuis 1789: le Paris des Révolutions (fall, spring)

+ Paris, capitale politique, culturelle et sociale (fall, spring)

+ Paris dans la littérature des 19^{ème} et 20^{ème} siècles (fall)

★ La presse écrite en France

★ Histoire de Paris de Lutèce à nos jours

★ Le personnage de roman

Le Centre Madeleine

+ Langue et société (fall, spring)

La France: de l'Absolutisme à la Révolution et à l'Empire (fall)

La France: 19^{ème} et 20^{ème} siècles (spring)

+ Relations franco-africaines (fall)

+ Histoire de l'art : de Courbet à Cézanne (fall)

+ Histoire de l'architecture et du patrimoine en France, 19^{ème} et 20^{ème} siècles (spring)

+ Le féminisme français (spring)

+ Institutions politiques: un modèle français? (spring)

+ L'Europe économique: enjeux et défis (fall)

★ Pratique avancée de l'écrit (fall)

★ Traduction (fall)

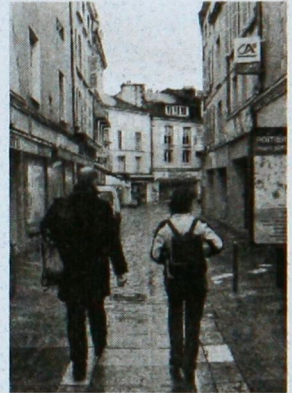
★ La France, l'Europe et le monde (fall)

- ★ Histoire et mémoire de la Seconde Guerre Mondiale (fall)
- ★ Diversité culturelle en France (fall)
- ★ Paroles de femmes dans la littérature antillaise (fall)

Université de Paris III–Sorbonne Nouvelle

(littérature française, littérature comparée, linguistique, théâtre, cinéma, traduction)

- + Introduction à la poétique des textes
- + 17e siècle: Le mythe de Don Juan
- + 18e siècle: Le mythe du travestissement
- + 19e siècle: Le mythe de Pygmalion
- + 20e siècle: Le Mythe d'Orphée
- + Littérature, histoire et idéologie
- + Initiation à l'analyse de films
 - Introduction à l'analyse linguistique
 - L'imaginaire des Femmes aux 19ème et 20ème siècles
 - Poésie et réalité au 20ème siècle
 - Cinéma et littérature
 - Le roman africain et la narrativité
 - Godard
 - Théâtre et photographie
- ★ Écrivains, poètes et critiques d'art au 20ème siècle
- ★ Poétique des littératures francophones
- ★ Samuel Beckett
- ★ Poétique du baroque
- ★ Traduction (thème et version)
- ★ Francophonie du nord
- ★ Francophonie du sud
- ★ Cours avancés de linguistique



Université de Paris IV–Sorbonne

(histoire de l'art et de l'architecture, musicologie – seulement spécialistes)



- Art contemporain
- Art et architecture moderne
- Art du Moyen Age
- Arts décoratifs
- Histoire de l'Art
- Art moderne

Institut d'Études Politiques

(undergraduates who have previously been accepted into the program)

- + France (1880–1990): Histoire d'une nation politique (fall)
- + Théorie des relations internationales (fall)
- + Les Méthodes et les données de la macroéconomie (fall)

- + La Vie politique française sous la Ve République (fall)
- + Les Espaces de l'Europe (orientation géographique) (fall)
- + Études comparées des sociétés d'Europe occidentale (fall)
- + Histoire de l'Europe: concordances et discordances (spring)
- + L'Union Européenne: enjeux et perspectives (spring)
- + Les Grands problèmes économiques contemporains (spring)
- + Comportements politiques en Europe (spring)
- + Les Transformations de l'Europe centrale et orientale (spring)

Faculté de Sciences Sociales et Économiques (FASSE)

- + Introduction à l'Islam et aux problèmes du Moyen-Orient
- L'Europe: approche géo-politique et culturelle
- Sociologie urbaine
- Sociologie de l'exclusion
- Sociologie du judaïsme
- Sociologie des medias
- + Macro-économie
- Histoire de la pensée économique
- Analyse de l'économie mondiale
- ★ Individu et individualisme de l'Antiquité à nos jours
- + Relations internationales
- ★ Prévention et règlements de conflits: droit et diplomatie
- Mondialisation et paix
- ★ Tocqueville



Institut de Langue et de Civilisation Françaises (ILCF—"Catho")

- ★ Pratique et pédagogie du français langue étrangère
- ★ Didactique



ISTR (Catho)

- + Courses in religion

Faculté de philosophie (Catho)

- Course in philosophy

ADVANCIA (E.C.C.I.P.)

- ★ Aspects sociaux, économiques et géographiques de la France contemporaine: le français des affaires. (Students enrolled in this course can take the exam for the *Diplôme supérieur de français des affaires* (DAF2) at the end of the academic year.)

Internships

- Undergraduate credit internships
- Undergraduate and graduate non-credit internships

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ
President of Middlebury College
Ph.D., Columbia University

MICHAEL E. GEISLER
Dean of Language Schools and Schools Abroad
Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

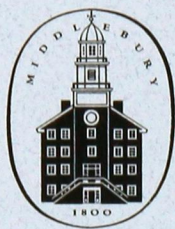
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Portuguese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The
Language
Pledge®

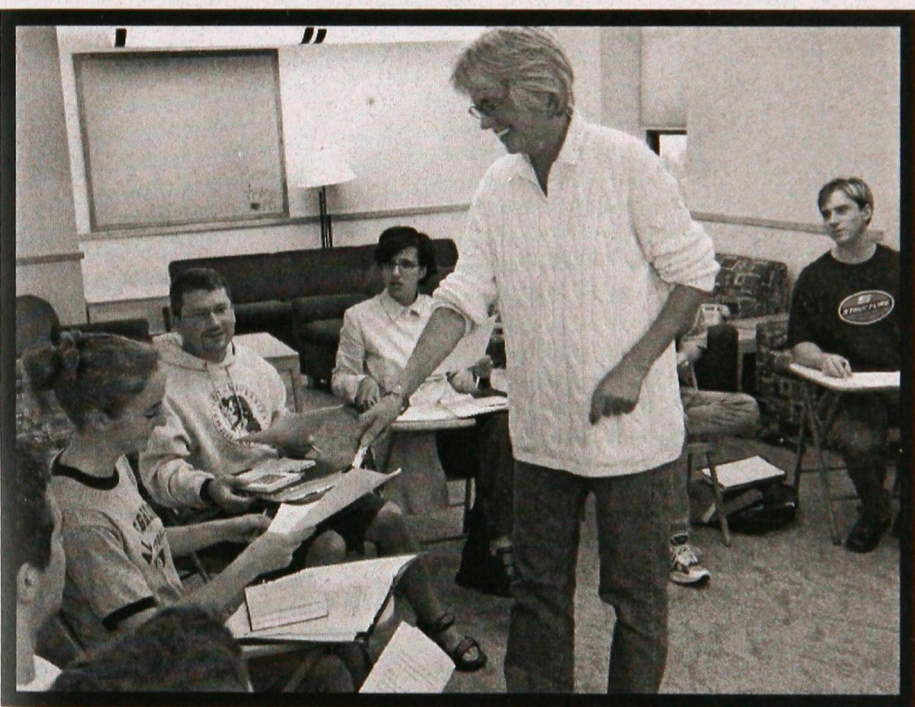
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Middlebury College



The Language Schools
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the cover: A student steps up in the
Intensive Language Program class of instructor Josette Hontax.*

THE German SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2005
Academic Year 2005–2006

The German School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

(802) 443-5203

e-mail: german@middlebury.edu

web: www.middlebury.edu/ls

Summer 2005 Intensive Immersion Program

■ Seven-Week Session includes German for Singers and Vocal Coaches

June 24–August 12

Total: \$5,630

Tuition: \$3,600; Board \$1,456; Room \$574

■ Six-Week Session

June 27–August 12

Total: \$5,486

Tuition: \$3,600; Board \$1,353; Room \$533

■ Three-Week Workshops

June 30–July 20: Session I

Total: \$2,143

Tuition: \$1,200; Board: \$677; Room: \$266

July 21–August 12: Session II

Total: \$2,143

Tuition: \$1,200; Board: \$677; Room: \$266

The School in Germany Academic Year 2005–06

Graduate Program Tuition: Full year — \$14,685

Undergraduate Program Tuition: Full year — \$15,840; Semester—\$7,920

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Letter from the Director

Willkommen in der Deutschen Schule!

I would like to invite you to our 91st session of total immersion in German language and culture. *Die Deutsche Schule* offers you several distinctly different ways of exploring and studying German: You may begin our program uninitiated, starting in the first year, or you may bring along different levels of language proficiency and will be placed accordingly. In addition to our undergraduate program which stresses language acquisition

above all, we offer graduate-level Masters and doctoral programs, specialized workshops for teachers, and a "German for Singers and Vocal Coaches" program which integrates German language study with vocal training.

Since 1915, the Middlebury College German School has achieved a level of prestige and reputation that is unrivaled in the United States. Its success is based on three major factors. First, we have carefully preserved the original formula—an environment dedicated solely to German language, literature, and cultural studies. At the heart of these studies is the Language Pledge, unique to Middlebury, and a co-curricular program, which provides a wealth of culturally authentic contexts. Secondly, we have changed with the times. We have enriched our course offerings by deepening our emphasis on German Studies. Our teaching methodologies stress individualized attention and make full use of new technologies and assessment methods. Finally, and most importantly, we have always been able to attract first-rate faculty members whose expertise, experience, and dedication guarantee the quality of our endeavor.

As you leaf through this catalogue, you will sense the richness and diversity of our program: In the seven-week program, we continue to be mindful of the demands of our graduate level learners. We have also enriched our time-tested teaching methods with a well-balanced dosage of computer and video learning, and we continue to stress the interconnectedness of our academic and co-curricular offerings. In the six-week program we continue our traditional offerings in culture, literature and pedagogy. This year we are again stressing German culture. Since last year's philosophy course generated a lot of excitement, the philosophers among us will have the opportunity to take on Walter Benjamin. If philosophy is not your cup of tea, you will have the choice to study the political, social and cultural history of the German *Kaiserreich* or Germany and the European integration from 1945 to the present. For those among us who want to bridge culture and literature, there is a course in literature as film. In literature the focus is on the *Romantik* period. We are



Jochen Richter, Director

offering a course on Heinrich Heine and one on the *romantische Kunstmärchen*. Our German language teachers will be pleased to find that based on last year's request we are offering a workshop on young adult literature in the German classroom and another one on literary translation.

The co-curricular program features our two film series which will be stocked with the latest German films. The academic lecture series will be crowned again by the Karl and Anna Zernik Memorial lecture. We will again have the opportunity to shine in our very own theater production, and there will be plenty of opportunity for some serious singing in the German choir. You definitely do not want to miss the spectacular performances of the students in the German for Singers and Vocal Coaches program directed by Dr. James McDonald. If you still have energy and time left, you might lend your legs to the German soccer team or you might simply want to hit a volleyball, throw a Frisbee, challenge your director to a tennis match or your favorite professor to a chess game. You might want to join the weekly discussion of German-American political issues, accept an invitation by the *Bibelkreis* or the philosophy group or even offer your talents to the production of our German radio show or newspaper. No matter what your hobbies and interests are, we want you to participate, and we want you to join us when we take our 91st German language plunge in the summer of 2005.

Wir erwarten Sie. Herzlich willkommen!

Jochen Richter
Director

Our special thanks this year go to the Max Kade Foundation for continued generous support of our programs; to the German government represented by the Goethe Institute Boston for funding four graduate teaching assistantships; to the estate of Howard Born for scholarship support; to Professor Emeritus Werner Neuse for scholarship support; to the Cannstatter Foundation for scholarship support; and to Alfred and Judith Zernik for endowing a rich and promising lectureship in the German School.



The German School

The German School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading toward the M.A. or D.M.L. degree. The School in Germany has programs designed for undergraduates wishing to spend their junior year in Mainz or Berlin, and for graduates who complete their M.A. degree with an academic year in Mainz or Berlin. All programs of study emphasize both the development of language skills and the understanding of German culture. Classes from beginning courses through the doctoral level are taught in German, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language. A summer at the Language Schools is an intensive one by design and the demanding pace of the program is sustained by the low student-teacher ratio.

Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement exams taken prior to registration.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly-qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or a combination of a summer in Vermont and an academic year in Mainz or Berlin. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

Degree Requirements: Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice* (if not exempted); *Introduction to Literary Scholarship*; one linguistics course; two courses in area studies, including art history, philosophy, music, economics, history, or sociology; one course in methodology, including *Methods of Teaching German as a Foreign Language*,

Methods of Teaching Literature, or *Methods of Teaching "Landeskunde;"* and one seminar in which the student has to write a *Proseminararbeit* (15–20 pages).

The remaining five courses may be concentrated in one or two of the following areas: literature, linguistics, or civilization. One of these must be a seminar in which the student writes a *Seminararbeit* (20–25 pages). The seminar which includes the *Seminararbeit* may be taken as early as the second summer, and should be taken no later than the third. Students normally write the *Proseminararbeit* before the *Seminararbeit*.

The director or associate director may waive *Advanced Language Practice* on the basis of demonstrated proficiency to allow a student to take another course.

Students planning to complete the M.A. through the program in Mainz or Berlin must take *Introduction to Literary Scholarship*, a seminar which includes a *Proseminararbeit*, and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in German is a prerequisite for entrance to the D.M.L. program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; three graduate courses in a second language (French, Italian, Russian, or Spanish); a comprehensive written and oral examination in German; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus, during which they enroll for credit in two advanced graduate courses in German and write a qualifying paper.

Inquiries should be addressed to the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credits

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100–400) normally award three units (nine semester hours) of undergraduate credit. A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit. For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years.

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Registrar of the Language Schools to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in German in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken for a grade rather than on a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook*.

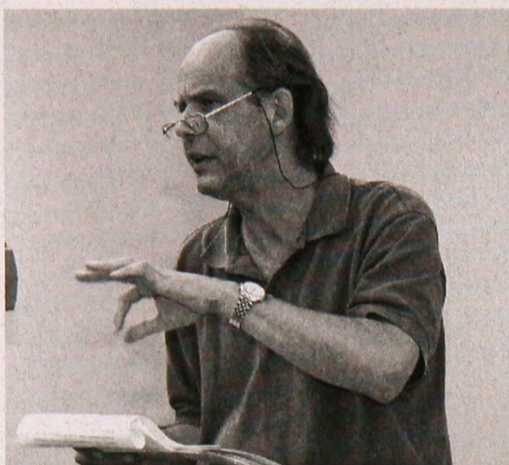
Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Enrollment

Upon acceptance, all students must pay a \$300 **non-refundable** enrollment deposit to be applied to the tuition charges.



Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Mainz. They may enroll in courses in one language school only and are normally enrolled in courses at one level only. Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2006 summer session and the 2006–07 academic year abroad will be available in the fall of 2005 from:

The German School

Middlebury College
Middlebury, VT 05753
802-443-5510
german@middlebury.edu
www.middlebury.edu/lc

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Administration, Faculty, and Staff

Director: JOCHEN RICHTER, Mary Biehler Professor of German, Allegheny College; Ph.D., Syracuse University

Associate Director: KARL OBRATH, Associate Professor of German, University of Cincinnati; Ph.D., University of Cincinnati

Faculty

OLAF BERWALD, Assistant Professor of German, University of Tennessee at Knoxville; Ph.D., University of North Carolina at Chapel Hill

CYNTHIA CHALUPA, Assistant Professor of German, West Virginia University; Ph.D., Ohio State University

ANA DJUKIC-COCKS, Assistant Professor of German, SUNY College at Oswego; Ph.D., University of Cincinnati

NATALIE EPPELSHEIMER, Instructor of German, University of California at Irvine; M.A., University of Arizona

CHRISTINE GEFFERS-BROWNE, Lecturer in German, Director of the German Program, and Director of Undergraduate Studies at Brandeis University; D.M.L., Middlebury College

ROMAN GRAF, Associate Provost for Institutional Diversity and Associate Professor of German, Middlebury College; Ph.D., University of North Carolina at Chapel Hill

BARBARA HECK, Instructor of German, teaching ESL, Universität St. Gallen and Baseler Zentrum für Bildung; M.A., Ohio State University

BETTINA MATTHIAS, Assistant Professor of German, Middlebury College; Ph.D., University of Washington at Seattle

JAMES McDONALD, Professor of Music, Indiana University; Director of German for Singers and Vocal Coaches Program; D.M.A., Catholic University of America

RUTH ANN McDONALD, Pianist and Vocal Coach; Accompanist and Vocal Coach in the German for Singers and Vocal Coaches Program; D.M.A., Catholic University of America

KLAUS MODICK, Freier Schriftsteller, Oldenburg; Dr. Phil., Universität Hamburg

RENATE MÖHRMANN, Professor of Film Studies and German, Universität Köln; Ph.D., City University of New York

RAINER NICOLAYSEN, Privatdozent für Neuere Geschichte, Universität Hamburg, und Lehrbeauftragter für Sozial- und Kulturgeschichte, Universität Lüneburg; Dr. Phil., Universität Hamburg

CAROLYN OSTERMANN-HEALY, German Teacher, Distance Learning and Electronic Classroom, Arlington Public Schools; M.A., University of Cincinnati

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ROGER RUSSI, Assistant Professor, Central Piedmont Community College; Ph.D., University of North Carolina at Chapel Hill

MARTIN SELETZKY, Studiendirektor i. R. and Consultant for German Language and Culture for Ohio, Indiana, Kentucky and Michigan; Dr. Phil., Universität Mannheim

HANS-MICHAEL SPEIER, Wissenschaftlicher Mitarbeiter, Freie Universität Berlin; Gastprofessor, University of Cincinnati; Dr. phil., Freie Universität Berlin

CHRISTINA WEGEL, Assistant Professor, University of Kentucky; Ph.D., University of California at Los Angeles

Administrative Staff

CHRISTINA CARTWRIGHT, Coordinator, German School at
Middlebury College; B.A., Middlebury College

PASCALE LaFOUNTAIN, Bilingual Assistant; B.A., Middlebury College

MARLENE MODICK, Bilingual Assistant; Abiturientin, Gymnasium
Cäcilienchule, Oldenburg

German for Singers and Vocal Coaches Master Class Teachers

CAROLYN HAGUE

JULIE KAUFMANN

MICHAEL PINKERTON

DONALD SULZEN



German for Singers program

Seven-Week Intensive Language Courses

GRMN 3101–3102–3103 Elementary German

Instructors: Ostertag (coordinator), Berwald, and Eppelsheimer

Daily activities include four hours of classroom instruction, plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program, audio-visual presentations supplement regular classroom activities. (3 Units)

Required text: Moeller, Adolf, etc., *Deutsch Heute*, 8th ed. (Houghton Mifflin); additional materials will be made available. The German School recommends that students obtain the *Deutsch Heute* package from the College Store on campus after arrival.

Note: All students who have prior knowledge of German and want to be placed beyond the Elementary German level (3101-3102-3103) are required to take an analytical placement examination involving all four skills. On the basis of the test results, students will be advised concerning their course selections.

GRMN 3198–3199–3200 Early Intermediate German

Instructors: Heck (coordinator), and Obrath

The successful completion of this course corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, a greater emphasis will be placed on the development of writing skills and reading strategies with cultural and literary texts. Audio-visual materials supplement the four hours of daily classroom instruction. Listening comprehension and pronunciation practice require the use of the language laboratory. (3 Units)

Required texts: Moeller/Liedloff et al., *Kaleidoskop*, 6th ed. (Houghton Mifflin); Spaethling & Weber, *Literatur Eins*, 2nd ed. (W.W. Norton); additional texts and materials will be made available.

GRMN 3201–3202–3203 Intermediate German

Instructors: Djukic-Cocks (coordinator), Ostermann-Healy, and Wewel

This is an integrated program consisting of four hours of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses: Grammar Review, Composition and Conversation, German Culture and Life, plus one literature module for each half of the term. (3 Units)

Required texts: Rankin & Wells, *Handbuch zur deutschen Grammatik*, 3rd. ed. (Houghton Mifflin); Spaethling/Weber, *Literatur Eins*, 2nd ed. (W.W. Norton); Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Houghton Mifflin), Motyl-Mudretzkyj & Späinghaus, *Anders Gedacht* (Houghton Mifflin).

GRMN 3301–3302–3303 Advanced German I

Instructors: Chalupa (coordinator), Graf, and Russi

The courses at the 300 level are designed as an integrated program for language learning. The program includes advanced grammar/conversation and composition, contemporary German culture and literature. Some additional language and computer work is required. (3 Units)

GRMN 3301 Advanced Grammar and Communication

This course meets two hours per day to analyze and provide advanced grammatical structures, provide intensive written and oral language training, offer insights into German ways of perception, and teach strategies of communication and language learning. For this course, some additional language and computer laboratory work is required. (1 Unit)

Required text: Herin, Matussek, Perlmann-Balme, *Übungsgrammatik Deutsch als Fremdsprache* (Hueber Verlag).

GRMN 3302 Modern German Literature

This course will use short German prose to enrich cultural context, increase vocabulary, reinforce grammatical and communicative structures, and introduce methods of literary interpretation. (1 Unit)

Required text: Turneure, *Im Spiegel der Literatur* (W.W. Norton).

GRMN 3303 German Culture and Society

This course introduces aspects of the German cultures—arranged in weekly themes—and some historical background to facilitate a better understanding of the German cultures and societies, as well as increase vocabulary and reinforce grammatical and communicative structures. (1 Unit)

Required text: Blumoehr, *Die Gesellschaft der Bundesrepublik Deutschland; Sozialstrukturen im Wandel* (C.C. Buchners Verlag Series)

Note: Students at the third level are encouraged to take the examination Zertifikat Deutsch als Fremdsprache administered through the Goethe Institute in Boston for a small additional fee.

GRMN 3401–3410 Advanced German II

Instructor: Geffers-Browne (coordinator)

The courses at the 400 level seek to develop the speaking and writing strategies applicable to specific types of discourse and to apply them to the study of literature and culture. This level has a three-pronged offering. In addition to the two courses listed below, the student will select a third course from the six-week-program.



GRMN 3401 Stylistics, Expository Writing, and Communication

This course meets two hours daily and forms the core of the 400-level program. It aims at strengthening the student's ability to write and speak German at an advanced level through development of speaking, listening, reading, and writing skills with an emphasis on advanced elements of communication and style. Attention will be paid to fine points of grammar, use of idioms, and appropriate register. Classroom activities are enhanced by audio and video material as well as visitations by, and subsequent discussions with, Language School guests and visitors. Lectures, films, and other cultural events of the German School will be incorporated into the course. (1 Unit)

Required text: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett); additional materials will be available.

GRMN 3410 20th Century Literature of the German Speaking Countries

Based on literary texts of various lengths the course explores issues of cultural and historical importance as reflected by literature throughout the century. The course aims at expansive classroom discussions, creative writing assignments of increasing difficulty, and students' presentations on different literary topics. It also incorporates audio and video material appropriate and related to the various literary pieces being elaborated on in class. (1 Unit)

Required texts: Thomas Mann, *Tristan*; Friedrich Dürrenmatt, *Die Physiker*; Bernhard Schlink, *Der Vorleser*; and various stories/poems as handouts.

In addition to 3401 and 3410, students will select one unit from the six-week-program.

Note: Students at the fourth level are encouraged to take the examination Zentrale Mittelstufenprüfung through the Goethe Institute in Boston for a small fee.

German for Singers and Vocal Coaches

The German for Singers and Vocal Coaches program includes two basic components: language learning and musical performance. The *language component* provides daily instruction in grammar and conversation at a level appropriate to the student's proficiency as demonstrated on a placement test. Special attention will be given to German diction, conversational style, and poetic interpretation. For the language portion of this program two units of credit are awarded, and the courses are offered on four levels:

GRMN 3105–3106 Elementary German for Singers

Instructor: Matthias

Daily activities include three hours of classroom instruction, plus additional work in the language laboratory and the computer center. Emphasis will be placed on the grammatical structures of German, conversational survival skills, diction, and pronunciation, as well as music vocabulary. (2 Units)

Required text: DiDonato, Clyde & Vansant, *Deutsch, Na Klar!*, (McGraw-Hill).

Recommended text: Barber, *German for Musicians* (Indiana University Press); additional materials will be available.

GRMN 3195–3196 Early Intermediate German for Singers

GRMN 3205–3206 Intermediate German for Singers

Russi (coordinator)

Daily activities include two hours of grammar review, conversation, and composition practice to develop the four basic language skills. Pronunciation and diction are an integral part of this course, which also requires some activities in the language laboratory and the computer center. (2 Units)

Required text: Same as for GRMN 3201–3203.

GRMN 3305–3306 Advanced German for Singers

Chalupa (coordinator)

Advanced Grammar and Communication meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral training, to offer insights into the German way of perception, and to develop communication and reading skills. Some additional work in the language and computer laboratories is required. (2 Units)

Required text: Same as for GRMN 3301–3303.

GRMN 3405–3406 Advanced German for Singers II

Geffers-Browne (coordinator)

Stylistics, Expository Writing, and Communication meets two hours per day and aims at strengthening the student's ability to write and speak German at an advanced level. (2 Units)

Required text: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett).

Performance Component

The performance component of the German for Singers and Vocal Coaches program carries one unit of credit. Enrollment in one of the following four courses includes enrollment in voice and coaching.

GRMN 3104 Elementary Lyric Diction (1 Unit)

McDonald and staff

GRMN 3194 Early Intermediate Lyric Diction (1 Unit)

McDonald and staff

GRMN 3204 Intermediate Lyric Diction (1 Unit)

McDonald and staff

GRMN 3304 Advanced Lyric Diction I (1 Unit)

McDonald and staff

GRMN 3404 Advanced Lyric Diction II (1 Unit)

McDonald and staff

For a complete description of the program see the special brochure,
German for Singers and Vocal Coaches.

Six-Week Graduate Program of Studies

A normal load is three courses per summer to be selected in consultation with the director or associate director. First-year students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take a placement test before they arrive on campus. Only courses designated seminars may be taken to write a *Proseminar* or *Seminararbeit*.

Language

GRMN 6601 Advanced Language Practice

Richter, 9–10 A.M.

The course provides intensive practice in written and spoken German. It reviews specific grammatical problems, deals with selected stylistic areas, and concentrates on the writing of expository prose. The course is targeted to address individual needs of the participants. (1 unit)

Required text: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett).

Recommended texts: Duden, *Das Stilwörterbuch* (Langenscheidt),
Tomaszewski/Rug, *Meine liebsten Fehler* (Klett).

GRMN 6677 German-English Translation Workshop: Literary Translation

(3-week workshop, 6/29–7/20)

Modick, 3–5 P.M.

Translation of literary text is one of the best exercises to enlarge active and passive language competency, because the variety of connotation of words and phrases reveals itself deeper in the process of translation than in speaking and reading. Translation makes the microstructure of a text transparent and leads to recognition of the interconnectedness of two languages, the language of the original German text as well as the target language. The instructor of this practically oriented workshop is the noted author Klaus Modick whose work includes numerous translations. He is using his novel *Der kretische Gast* as text for the workshop. (1 unit)

Required text: Klaus Modick, *Der kretische Gast* (Piper Verlag).

Recommended text: A good German-English dictionary.

GRMN 6654 From the European Idea to EU and Euro: Germany and the European Integration, 1945 to the Present

(Seminar)

Nicolaysen, 10:00–11:00 A.M.

Based on the background of the historical development of the European Union, the course explores the origins of the EU, its membership including future applicants, the election process for the European parliament and its limitations of power, and the reasons why some EU countries do not use the Euro. In addition to questions concerning institutional, legal and economical aspects, problems of European identity will be discussed including the question of unity and diversity of European history and culture. Emphasis will be placed on the German part in the process of European integration. (1 unit)

Required texts: Wolf D. Gruber/Wichard Woyke: *Europa-Lexikon*.

Länder-Politik- Institutionen (Verlag C.H. Beck); Franz Knipping, *Rom*, 25.

März 1957. *Die Einigung Europas* (Deutscher Taschenbuch Verlag).

GRMN 6656 Walter Benjamin. Writer, Critic, and Philosopher

(Seminar)

Modick, 10:00–11:00 A.M.

Walter Benjamin's works count among the most influential in German language in the 20th century. This judgment does not only concern his literary production but also includes his literary and cultural criticism as well as his philosophical writings. The course analyzes exemplary texts such as *Einbahnstraße*, *Berliner Kindheit*, *Kafka*, *Über einige Motive bei Baudelaire*, *Geschichtsphilosophische Thesen* to introduce into Benjamin's complex oeuvre.

According to Hannah Arendt, his work is so difficult to grasp because Benjamin "thought poetically even though he was not a poet." Through intensive reading and analysis, the course will explore this phenomenon.

(1 unit)

Required texts: Walter Benjamin, *Einbahnstraße* (Suhrkamp); Walter Benjamin, *Berliner Kindheit um neunzehnhundert* (Suhrkamp); Bernd Witte, *Walter Benjamin* (Rowohlt Taschenbuch Verlag); Momme Brodersen, *Walter Benjamin. Leben. Werk. Wirkung*. (Suhrkamp Verlag). A *Benjamin Reader* with all pertinent texts will be made available.

GRMN 6670 *Die nervöse Großmacht. Political, Social and Cultural History of the German Kaiserreich, 1871–1918*

(Seminar)

Nicolaysen, 12:00–1:00 P.M.

The *Kaiserreich* was situated between tradition and modernity, and conservative elements were connected with dynamic developments in a way that created tensions and strain. The course explores the domestic and foreign policies under *Reichskanzler* Bismarck and *Kaiser* Friedrich Wilhelm II as well as economy, society, culture and every day life in the first German national state. Emphasis is also given to WW I (1914–1918), and its causes, course, ending and consequences are discussed as well as contemporary perceptions of this “*Urkatastrophe* of the 20th century.” (1 unit)

Required texts: Volker Ulrich, *Die nervöse Großmacht 1871–1918. Aufstieg und Untergang des deutschen Kaiserreichs* (Fischer Taschenbuch Verlag); Volker Berghahn, *Der erste Weltkrieg* (Verlag C.H. Beck).



Theatre production

GRMN 6678 *The Transformed Text: Literature as Film*

(Seminar)

Möhrmann, 3:00–5:00 P.M.

Film should not simply illustrate literary text. Specific film codes such as images, music, sound, light, and dialogue need to be employed to render a successful “translation.” Using selected narratives from Bertolt Brecht, Alfred Döblin, Thomas Mann, and Joseph Roth, which have been transformed into films, the course explores these codes and the process of transformation. (1 unit)

Required reading: Bertolt Brecht, *Die unwürdige Greisin* (Suhrkamp); Alfred Döblin, *Die beiden Freundinnen* (Rowohlt); Thomas Mann, *Mario und der Zauberer* (Fischer); Joseph Roth, *Das falsche Gewicht* (Kiepenheuer und Witsch).

Literature

GRMN 6610 Introduction to Literary Analysis

Speier, 8:00–9:00 A.M.

An introduction to the critical reading of literary texts by means of concrete examples from poetic, prose and dramatic texts. The emphasis is placed on the individual texts to introduce literary terminology, theories and methodologies which are necessary for the analysis. The basis for the course is the textbook *Einladung zur Literaturwissenschaft*; as indeed the course is conceived as an invitation to literary analysis. (1 unit)

Required texts: Jochen Vogt, *Einladung zur Literaturwissenschaft* (W. Fink Verlag); Otto Lorenz, *Kleines Lexikon literarischer Grundbegriffe* (Fink Verlag); Ludwig Tieck, *Der blonde Eckbert* (Reclam); Johann Wolfgang von Goethe, *Torquato Tasso* (Reclam); Georg Büchner, *Leonce und Lena* (Reclam).

GRMN 6680 Die deutsche Romantik im Kunstmärchen

(Seminar)

Speier, 11:00–12:00 A.M.

The *Kunstmärchen* is used as an introduction into the literature and culture of the German *Romantik*. Compared to the *Völkemärchen*, the *Kunstmärchen* is characterized by self-reflection and a utopian perspective, and it contains essential elements of romantic fiction. In addition to the analysis of the texts, central concepts and topics of romanticism are explored such as: Romantic irony, *Universalpoesie*, the magic, nature symbolism, the *Doppelgänger* motif, and the role of madness and dream. The discussion includes poetry, short theoretical essays as well as examples from painting and music. (1 unit)

Required texts: Monika Schmitz-Emans, *Einführung in die Literatur der Romantik* (Wissenschaftliche Buchgesellschaft); Ludwig Tieck, *Der blonde Eckbert*/*Der Runenberg* (Reclam); E.T.A. Hoffmann, *Der goldne Topf* (Reclam); Friedrich de la Motte-Fouque, *Undine* (Reclam); Adelbert von Chamisso, *Peter Schlehms wundersame Geschichte* (Reclam); Einige weitere Texte werden in Photokopien bereitgestellt.

GRMN 6659 Heinrich Heine

(Seminar)

Möhrmann 11:00–12:00 A.M.

Heine has been characterized as a *Romantiker* with a bite, a poet full of irony, and a witty versemonger of corrosive acuteness who added unexpectedly cocky notes to his melancholy elegiac love poetry. Although there is still controversy about his work, there is no doubt that he has introduced a new dimension into German *poetry*. Selected examples from his work will be used to explore this new dimension and his development from his romantic roots to his criticism and overcoming of the *Romantik*. (1 unit)

Required texts: Heinrich Heine, *Sämtliche Gedichte in zeitlicher Reihenfolge* (Insel); Heinrich Heine, *Reisebilder* (diogenes); Wolfgang Müller und Uwe Naumann, hrsg., *Heinrich Heine* (Rowohlt); Heinrich Heine, *Harzreise* (Reclam)
Recommended texts: Marcel Reich-Ranicki, *Der Fall Heine* (dtv).

Teaching Methodology

GRMN 6679 Young Adult Literature in the German Classroom

(3-week workshop, 7/21-8/11)

Seletzky 3:00-5:00

Young adult and children's literature (*Jugendliteratur*) explores key issues and areas of life and society as experienced by these age groups in an accessible language. The seminar will demonstrate ways in which such texts can be used in the foreign language classroom to teach language and culture, to enhance the study of literary texts and to create personal involvement. Traditional and especially newer texts and media will be dealt with. Participants will take part in the development of teaching materials and a large number of creative activities. (1 unit)

Required texts: Erich Kästner, *Emil und die Detektive* (Easy Reader Version); Kirsten Boie, *Nicht Chicago. Nicht hier.* (dtv); Peter Härtling, *Ben liebt Anna* (Beltz&Gelberg).

Three-Week Workshops for Teachers and Students of German

GRMN 6677 German-English Translation Workshop: Literary Translation

(3-week workshop, 6/29-7/20)

Modick, 3:00-5:00 p.m.

Description see under *Language*

GRMN 6679 Young Adult Literature in the German Classroom

(3-week workshop, 7/21-8/11)

Seletzky 3:00-5:00 p.m.

Description see under *Teaching Methodology*

The School in Germany

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. Graduates and undergraduates also have the option to study at the Freie Universität in Berlin. The School in Germany is based in Mainz and the director of the school is the administrator for both Berlin and Mainz.

Graduate and undergraduate participants in Mainz take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Students in Berlin directly enroll in all course work with German students. Participants in the undergraduate program may choose a semester or a full year of study. The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk* enabling the program to place most students in university dormitories, providing additional contact with German university life. Private rooms and apartments are at an absolute premium in Germany; thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning and middle of April is a required orientation period for new arrivals who will be spending only the *Sommersemester* at the university. Prior to each semester, the director of studies meets with students to guide them in their choice of courses.

Graduate Program

Graduate students must have a B.A. degree from an accredited institution of higher education, with a German major or its equivalent. A summer on the Vermont campus is required before students can be considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least ten courses, most of them in *Fachbereich 13 (Deutsche Philologie, Vergleichende Literaturwissenschaft, Volkskunde and Theaterwissenschaft)* at the Johannes Gutenberg-Universität. With the permission of the director of studies, courses may be taken in related areas such as philosophy, history, political science, economics, or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.

Graduate students are required to write four papers each semester and will be tested in a fifth course. Students submit a copy of each paper to the director of studies for inclusion in a Middlebury portfolio. The director's judgment of each student's portfolio of papers will play a major role in the decision to award the M.A. degree.

Each year the Johannes Gutenberg-Universität awards a partial scholarship to a Middlebury College graduate student who is an American citizen.



Mainz

Undergraduate Program

In order to qualify for the Undergraduate Program, undergraduates must have junior standing, at least a B- average overall, and an average of B or better in German, plus at least two courses above the Middlebury College GRMN 3201-3202 level. Non-Middlebury College students can meet this requirement during a preliminary summer on the Vermont campus. All students are expected to enroll in a German course the semester preceding the term or year abroad. Undergraduates may enroll for the *Wintersemester*, the *Sommersemester* or the entire academic year.

In Mainz, the German professors in the *Deutsches Institut* frequently hold tutorials for the Middlebury students enrolled in their courses, providing our students with far more personal contact than is usually the case at German universities.

Course Offerings

The following list is representative of the courses offered in recent years. Some may not be offered every year.

Sample Mainz Courses

(Undergraduate and graduate study)

Lecture courses:

Contemporary German Drama
Superstitions
History of Eastern Europe
Economy and Society
German Family Names

Proseminars:

19th Century Novella
Detective Stories
Fairy Tales
Youth Culture in the 20th Century

Cultural History of the German Empire
Nietzsche and Art
Introduction to Comparative Literary Studies

Advanced Seminars:

Schiller's Dramas
Literature and Film
Tristan and Isolde
Brecht's Theater
Anna Segher's Novels
Teaching Landeskunde



Brandenburg Gate, Berlin

Sample Berlin Courses

(Undergraduate and graduate study)

Lecture courses:

The Balkans in the Middle Ages: Myths, Facts, Interpretations

European History from 1600–1650

European Economic and Social History of the 19th and Early 20th Centuries

History of the German Language

Literature of the Weimarer Republic

Literature of the Middle Ages

Proseminars:

Agrarian History of the Middle Ages

Berlin in the Year 1948

Gender Ideology and Gender Politics in National Socialism

Political Economy in Europe: Between Competition and Cooperation

Introduction to the Structure of the European Union

Bertolt Brecht: Poetry

Literary Berlin Images of the Present

Advanced Seminars:

Political Discussions of the 16th Century

Hegel and Marx

Globalization and Democracy

German-Polish Relations 1990–2000

International Women's Movement and Politics

Goethe and Italy

The Novel of the 50s

For further information and an application, please contact:

The School in Germany

Sunderland Language Center

Middlebury College

Middlebury, VT 05753

Graduate program:

(802) 443-5510

languages@middlebury.edu

www.middlebury.edu/lc

Undergraduate program:

(802) 443-5745

schoolsabroad@middlebury.edu

www.middlebury.edu/~msa



Mainz



Berlin

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College
Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad
Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the German School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The
Language
Pledge®

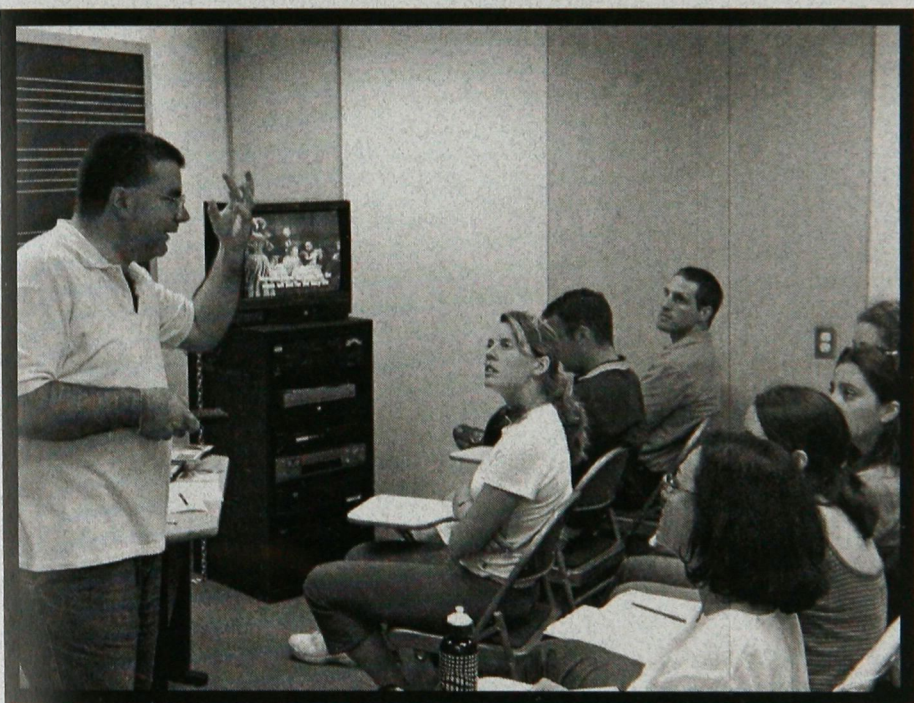
The Language Pledge is a
registered trademark of
Middlebury College



The Language Schools
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the cover: Christine Geffers-Broune teaches advanced
German language classes for Middlebury College in the summer.*

THE Italian SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2005

The Italian School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
802/443-5727

Summer 2005

June 24-August 12
(Seven-Week Session)
Total: \$5,630
(Tuition \$3,600;
Board \$1,456; Room \$574)

June 27-July 20
(Three-Week Courses - Session I)
July 21-August 12
(Three-Week Courses - Session II)
(Tuition \$1,200 per unit -
three semester hours of credit;
Board \$677 for each
three-week session;
Room \$266 for each
three-week session)

June 27-August 12
(Six-Week Session)
Total: \$5,486
(Tuition \$3,600;
Board \$1,353; Room \$533)

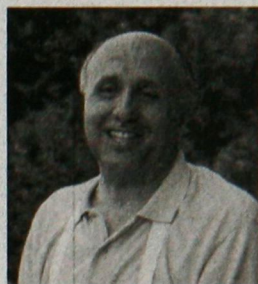
Academic Year 2005-06
The School in Italy
Graduate Program
Year - \$14,685
Junior Program
Year - \$15,840;
Semester - \$7,920

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Introduction to the 2005 Program

For over seven decades the *Scuola Italiana* at Middlebury College has provided its students with the opportunity to study Italian language, linguistics, literature, and civilization in the culturally diverse and intellectually challenging conditions of its “total immersion” program.



Michael Lettieri

In our view, the pledge to use Italian exclusively on and off campus constitutes the core of the Middlebury experience. The pledge is a binding commitment each student makes in writing which must be respected for the duration of the session. Violation of the pledge may result in dismissal from the School.

Unlikely to be duplicated elsewhere, the communal and cordial atmosphere of the School fosters respect for the Language Pledge. Faculty and students live under the same roof; the language of music, art, and cinema comes alive for students, not only through challenging classroom instruction but also in a cultural and social environment that offers films, concerts, lectures, plays, social events—even an Italian-style café in the program’s social center, complete with daily newspapers, Italian television, espresso, and gelato.

The School offers a seven-week, interdisciplinary program of intensive language studies, with higher levels including courses on contemporary literature, civilization, film, theater, music, and art history. The Italian School is a leader in the use of technology to support and advance language learning. Innovative multimedia are integrated with time-tested methods and materials, in an approach that builds overall proficiency in a cultural context.

The graduate program, offered in six-week sessions, also emphasizes the development of language skills and the understanding of Italian culture. Unlike most other graduate programs in the field, the Italian School invites students to select from a variety of areas for concentration: general studies in Italian, literary studies, language and linguistics, and culture and communication. Students can earn either a Master of Arts or a Doctor of Modern Languages degree.

Every summer, the Italian School complements its regular six-week graduate program with two intensive three-week sessions. Each session consists of two courses, and each course meets Monday through Friday for two hours each day, and carries one unit (or the equivalent of three semester hours) of graduate credit. Graduate students may enroll in either or both of these sessions, taking one or two courses per session.

In 2005, advanced culture and communication courses and graduate literature courses will focus on the period from the *Trecento* to the High Renaissance. They will include an introductory course on Medieval and Renaissance Italian literature, a course on Petrarch and Petrarchism, a seminar on Italian Renaissance epic, and a course on political and utopian treatises written in Italy during the *Cinquecento* and up to the early *Seicento*.

To maintain as broad a course selection as possible, the School will also offer a course on *Music and Theater in Unified Italy: The “opera verista” (1880–1920)*, a seminar on Alessandro Manzoni’s *Promessi Sposi*, a course entitled *Springtime in Italy: Resistenza-Guerra Civile*, a workshop on Italian cinema (*The Remaking of Postwar Italy: Reconstruction or Deconstruction?*), a seminar on Italian philology, and a course devoted to issues in Italian history and culture from Unification (1861) to the present. The Language and Linguistics stream will include an advanced language course (IT6502), a stylistics course (IT6601), and two workshops devoted to the professional development of teachers of Italian (*Teaching Italian: Methods, Techniques, and Approaches; Italian Teaching Practicum*).

A special feature of the 2005 session will be the presence on campus of the distinguished writers Rosetta Loy and Giose Rimanelli as “Writers in Residence” in the Italian School. Both students and faculty will certainly benefit greatly from the many contributions that Loy and Rimanelli will bring to the cultural life of the School during their stay in Middlebury.

The Italian program at Middlebury is rigorous and demanding. It requires total commitment, dissociation from the outside world, the exclusive use of Italian by all students, long hours of work, and great discipline. We warmly welcome those of you who desire high-quality training in Italian and who are ready for this challenge. It will be a great learning experience!

Arrivederci!

Michael Lettieri
Director

The Italian School

Graduate and undergraduate courses in Italian are offered during the summer on the Vermont campus. During the academic year, graduate and junior year programs are offered at the Middlebury School in Florence. Juniors also have the option of studying at the University of Ferrara. All programs of study emphasize both the development of language skills and the understanding of Italian culture. Classes from beginning courses through the doctoral level are taught in Italian, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. In first- and second-level intensive courses, students can expect to spend four to five hours per day in class and drill, in addition to laboratory and other homework. The demanding pace of the program is sustained through the low student-teacher ratio.

Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration. Some students may be required to take one or more courses at a lower level without graduate credit before beginning a full load of graduate work.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

The M.A. degree in Italian consists of four streams or areas of concentration. Students must select one stream as a major. The M.A. degree is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Florence. Students who complete degree requirements in Florence must present an independent research project worth two units of credit.

Students must successfully complete a preliminary summer of study (summer of application) on the Vermont campus before being officially accepted to degree candidacy. During this summer, students take three courses, one of which must be a literature course at the 600 level or above, and one of which must be a civilization course.

Admission to the School in Italy is based on performance in the summer courses and on faculty recommendations.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

Students must fulfill the following minimum distribution requirements for the M.A. degree:

General Studies in Italian*

1 language course (unit) at the 500-level, 1 language or linguistics course (unit) at the 600-level, 2 units in civilization, 3 in literature. Students who plan to teach and who are completing the M.A. on the Middlebury campus must also include one unit in methodology or professional preparation.

*This stream is meant for students who prefer to not "specialize" in any specific area. The courses required for this stream are culled from the other streams.

Literary Studies

1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in literature; 3 units to be chosen from culture/communication and/or linguistics courses.

Language and Linguistics

1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in linguistics; 3 units to be chosen from literature and/or culture/communication courses.

Culture and Communication

1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in culture and communication; 3 units to be chosen from literature and/or linguistics courses.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Italian is a prerequisite for admission to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Italian; three graduate courses in a second language (French, German, Russian, or Spanish); comprehensive examinations in the first language; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Italian and write a qualifying paper.

Inquiries should be addressed to the office of the dean of the Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credits

Credit is defined in terms of units. One unit equals three semester hours. The seven-week session (levels 3100-3399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. (*All credits expire after ten years. The Middlebury College Language Schools do not calculate class rank.*)

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving.

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Italian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook*.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Scholarships

The following scholarships have been established in honor of students, friends, or faculty of the Italian School: Cesare Barbieri Endowment Fund, Pierina B. and Salvatore J. Castiglione Scholarship Fund, Joan F. Giambalvo Scholarship Fund, Dr. Nicholas Locascio Scholarship Fund, Anna and Luke J. Nolfi Scholarship, Michelina Pietrangelo Memorial Scholarship Fund, Antonio and Ida Quaglia Memorial Scholarship in the Italian School and the Joel Smith Scholarship Fund.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the Schools Abroad.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

Awards

Each summer the Merlino-Mezzotero Award is given to a graduate student in Italian for academic achievement.

Enrollment

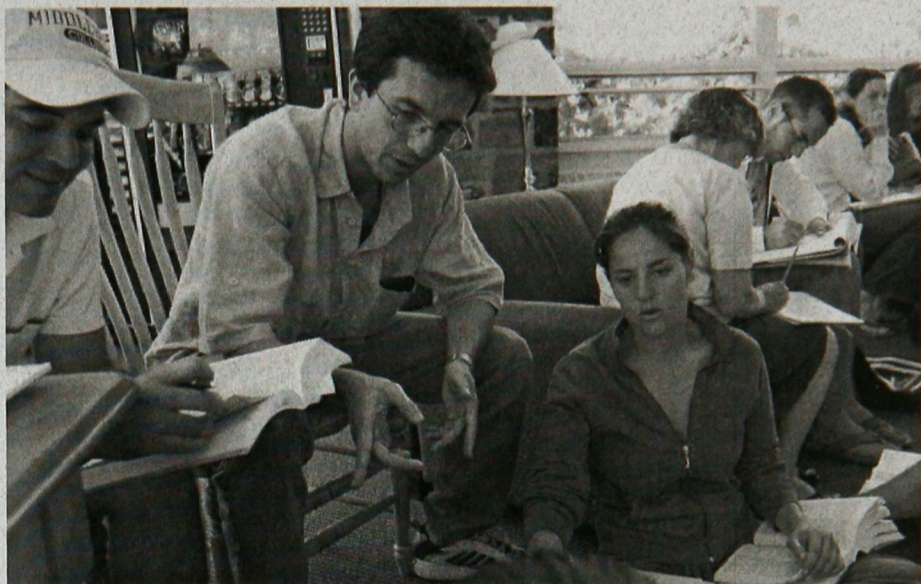
Upon acceptance, all students must pay a \$300 **non-refundable** enrollment deposit to be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Florence. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.



Applications are processed until the start of the program in June, but as the school may be fully subscribed by mid-April, early application is desirable. Application materials for the 2006 summer session and the 2006-07 academic year abroad will be available in November 2005 from:

The Italian School
 Sunderland Language Center
 Middlebury College
 Middlebury, Vermont 05753
 802/443-5727
languages@middlebury.edu
www.middlebury.edu/ls



Administration, Faculty, and Staff

Director: MICHAEL LETTIERI, Professor of Italian,
University of Toronto at Mississauga. Ph.D., University of Toronto

Director Designate: ANTONIO VITTI, Professor of Italian,
Wake Forest University. Ph.D., University of Michigan

Faculty

BRUNA BIANCHI, Dottore in Lettere, Università di Napoli

SANDRA CARLETTI, Associate Professor of Italian, Middlebury College;

Dottore in Lettere, Università di Bologna; Ph.D., Johns Hopkins University

PAUL COLILLI, Professor of Italian, Laurentian University; Dean of Graduate
Studies, Laurentian University; Ph.D., University of Toronto

GABRIELLA COLUSSI ARTHUR, Associate Lecturer, York University;
M.A., University of Toronto

MARCEL DANESI, Professor of Semiotics and Anthropology,
Director of the Program in Semiotics and Communication Theory,
University of Toronto; Ph.D., University of Toronto

PATRICIA DI SILVIO, Senior Lecturer and Coordinator of Italian,
Tufts University. Ph.D., University of North Carolina

VINCENZO GATTO, Lecturer of Italian,
The Pennsylvania State University; D.M.L., Middlebury College

DIANA IUELE-COLILLI, Professor of Italian, Laurentian University;
Ph.D., University of Toronto

EDOARDO A. LEBANO, Professor of Italian, Indiana University;
Ph.D., Catholic University of America

MICHAEL LETTIERI, (see above)

ROSETTA LOY, Writer in Residence; award-winning Italian writer

ALBERT N. MANCINI, Professor of Italian and Romance Languages,
Ohio State University; Dottore in Lettere, Università di Napoli;
Ph.D., University of California at Berkeley

CARLA MARCATO, Professore ordinario di Linguistica Italiana, Università di
Udine; incaricata dei corsi di Dialettologia italiana, Università Ca' Foscari di
Venezia; direttore del master "Italiano lingua seconda" e del Centro inter-
nazionale sul plurilinguismo dell'Università di Udine

ROSARIO MASTROSERIO, Ordinario di Pianoforte Principale, Conservatorio
Niccolò Piccinni di Bari; Laurea in Pianoforte, Conservatorio di Foggia;
Attestato di Merito, Accademia Chigiana di Siena

MONICA MERLI, Instructor of Italian, Middlebury College School in Italy;
Dottore in Lettere Moderne, Università degli Studi di Siena

SAVERIO FRANCESCO MIRRI, Instructor of Italian,
Middlebury College School in Italy; Dottore in Giurisprudenza e Dottore in
Lettere, Università di Firenze



GABRIELE NICCOLI, Professor of Italian, French and English Literature, St. Jerome's University and University of Waterloo; Ph.D., University of British Columbia

ALAN R. PERRY, Assistant Professor of Italian, Gettysburg College; Ph.D., University of Wisconsin-Madison

GIOSE RIMANELLI, Professor Emeritus of Italian and Comparative Literature, State University of New York at Albany; novelist, poet, critic, musicologist, and painter

MARCO SANTORO, Professore Ordinario di Bibliografia, Università di Roma "La Sapienza"; Dottore in Lettere, Università di Napoli

UGO SKUBIKOWSKI, Professor of Italian, Middlebury College; Ph.D., Indiana University

GINO TELLINI, Professore Ordinario d'Italiano, Università di Firenze; Direttore della Scuola di Dottorato di Ricerca, Università di Firenze; Dottore in Lettere, Università di Firenze

ALICIA VITTI, M.A., University of North Carolina at Greensboro

ANTONIO VITTI, (see above)

Administrative Staff

KARA GENNARELLI, Italian School Coordinator

CRISTINA SANSALONE, Assistant to the Director; M.A.,

University of Toronto; Graduate student, University of Toronto

GIUSEPPE TAMAGNI, Bilingual Secretary; M.A., Middlebury College

Intensive Language Courses

Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Schedules, texts, and staffing are subject to change.

+ designates courses in the seven-week session.

LEVEL 3100

3151-3152-3153 Elementary Italian+

Gatto, Skubikowski, Alicia Vitti

Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a meaningful and dynamic context, while class discussions and reports broaden the student's view of Italian life and culture. Attendance at the language and computer laboratories is an integral part of the course. (3 Units)

Required Texts: P. Bilelloch and R. D'Angelo, *Eccoci!* New York: John Wiley (1997); U. Skubikowski, *Workbook and Laboratory Manual for Eccoci!* New York: John Wiley (1997).

Recommended Text: HarperCollins Sansoni Italian Dictionary. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

Additional reading materials will be provided by the instructors.

LEVEL 3200

3251-3252-3253 An Introduction to Contemporary Italy+

Carletti, Colussi Arthur, Merli, Perry

Intended for students at the intermediate level, this course will afford the opportunity to expand conversation, writing, and reading skills while consolidating knowledge of the more difficult points of grammar. The contextual focus of the course is contemporary Italian culture, including contemporary history and politics, the economy, the division between North and South, immigration from developing countries, environmental issues, and popular music, among others. Italian films, music, and articles from newspapers, newsmagazine, and short stories, will enhance and complete the learning experience. (3 Units)

Required Texts: V. Azzarà, R. Scarapocchi, and F. Vicenti, *Viaggio in Italia: testo di civiltà e cultura italiana per stranieri*. Perugia: Guerra Edizioni (1997); I. Calvino, *Marcovaldo, ovvero Le stagioni in città*. Ed. D. Carenzi and C. Minoia. Milano: Einaudi Scuola (1998); A. Mazzetti, P. Manili, and M. R. Bagianti, *Qui Italia Più. Corso di lingua italiana per stranieri*. Livello medio. Firenze: Le Monnier (1997).

Recommended Texts: N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (2003); *HarperCollins Sansoni Italian Dictionary*. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

Additional reading materials will be provided by the instructors.

LEVEL 3300

Students at the 3300 level normally take 3301, 3303 and 3359. Especially well-prepared students may substitute 3362 or 3381 for 3359 by permission of the director.

3301 Grammar and Composition+

Merli

This course aims at strengthening and developing the student's competence in written and oral expression. A systematic review of complex linguistic structures of Italian will be offered through the reading of a selection of contemporary texts: short stories, newspaper articles, and a novel by Niccolò Ammanniti: *Io non ho paura*. Students will practice the reviewed grammar in writing and in oral presentations, and at the same time become more deeply engaged in all aspects of Italian culture, history and social issues. Emphasis will be on expanding vocabulary, reviewing advanced grammatical structures and improving analytical skills. (1 Unit)

Required Texts: M. Dardano e P. Trifone, *Grammatica italiana, con nozioni di linguistica*. Terza edizione. Bologna: Zanichelli (1996); N. Ammanniti, *Io non ho paura*. Torino: Einaudi (2001).

Recommended Texts: N. Zingarelli, *Lo Zingarelli minore: Vocabolario della lingua italiana*. Bologna: Zanichelli (2001); D. Cinti, *Nuovo dizionario dei sinonimi e dei contrari*. Novara: DeAgostini (1999).

Additional reading materials will be provided by the instructor.

3303 Developing Oral Proficiency in Italian+

Mirri

This course is designed to improve students' fluency with special emphasis on oral-aural skills and focus on contemporary Italian culture. Communicative activities, role play, debates, oral presentations, and audio and video analysis. Given the focus on oral expression, active participation in class is essential. (1 Unit)

Materials for this course will be provided by the instructor.

3359 Modern Italian Writers: An Introduction to the Study of Italian Literature+

Mirri

The aim of this course is to read, analyze, and discuss texts of Italian prose, poetry, theater, and critical essays from a grammatical, syntactic, stylistic, and cultural perspective. Within this context, literature will be used primarily as a vehicle for the reinforcement and enrichment of linguistic performance. Classes will include lectures, films, documentaries, group analysis of written work presented in class by students, and discussion of texts. (1 Unit)

Required Texts: C. Segre e C. Martignoni, *Leggere il Mondo* (vol. 8): *Guerra, Dopoguerra, Secondo Novecento*. Milano: Bruno Mondadori (2003); *Il racconto italiano del Novecento*. Ed. S. Costa. Milano: Arnoldo Mondadori Scuola (1997); V. Pratolini, *Cronaca familiare*. Milano: Oscar Mondadori (1999).

Recommended Text: N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (2003).

Additional reading materials will be provided by the instructor.

3362 Towards a New Italy: Issues in Italian History and Culture from Unification (1861) to the Present+

Tellini

For course description and texts, see 6562 in the graduate section. (1 Unit)

3381 The Remaking of Postwar Italy: Reconstruction or Deconstruction?+

Antonio Vitti

For course description and texts, see 6581 in the graduate section. (1 Unit)

GRADUATE COURSES

SIX-WEEK GRADUATE COURSES

6502 Advanced Italian: Studies in Language

Di Silvio, Iuele-Colilli

Designed to develop oral and written proficiency at the advanced level, this course meets daily for two hours: one hour dedicated to the study of patterns and structures, and one hour to oral expression. Students will be required to submit essays, give oral presentations of increasing length and complexity, and participate in class discussions.

Note: This course is obligatory for all first-time graduate students except those exempted on the basis of a placement examination. Students scoring low on the placement test may be required to take 3301 without graduate credit before attempting 6502. (1 Unit)

Required Texts: R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco, *Schede di lavoro*. Vols.1-2. 2nd Edition. Toronto: University of Toronto Press (1994); L. Polesini Karumanchiri, *L'italiano d'oggi*.

Note di grammatica per corsi universitari. Toronto: University of Toronto Press (1988).

Recommended Texts: N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (2003); *HarperCollins Sansoni Italian Dictionary*. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

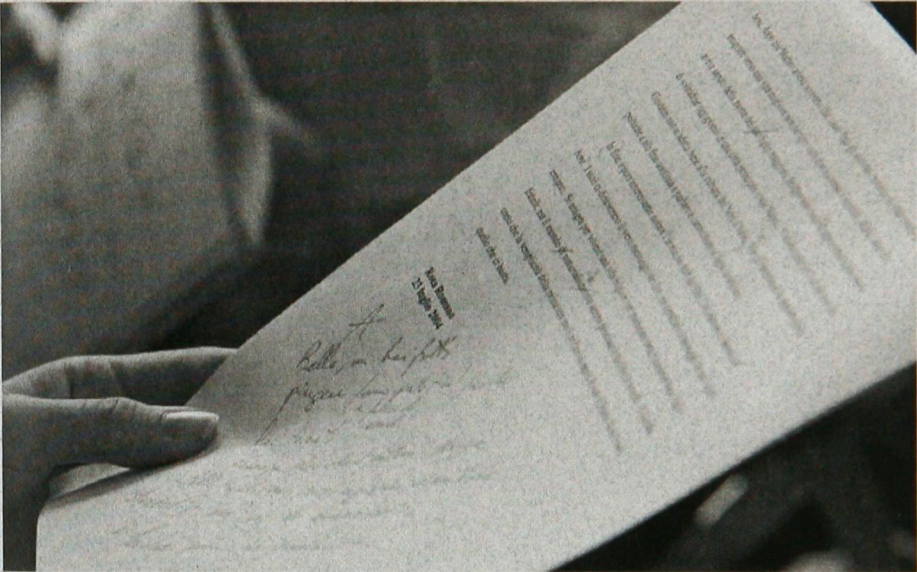
Additional reading materials will be provided by the instructor.

6562 Towards a New Italy: Issues in Italian History and Culture from Unification (1861) to the Present

Tellini

This course focuses on the major issues of Italian history and culture from unification (1861) to the present. Topics include modernization, the transformation of traditions, social institutions and national identity, among others. The course will also consider the relationship between traditional culture and the new cultural models imported from abroad. (1 Unit)

Given the special nature of this course, no textbooks are available. The instructor will provide materials and the library will have reference works on reserve.



6581 The Remaking of Postwar Italy: Reconstruction or Deconstruction?

Antonio Vitti

This course investigates how the Italian film set during the period of fascism embodied the essence of post World War II political and ideological collective consciousness in Italy. The milieu surrounding the anti-fascist Resistance became a cultural and political foundation for postwar Italian national identity as well as the ideological basis of the 1946 Italian constitution. The major issues in Italian cultural and cinematic changes from the end of WW II to 1959 will be studied, including modernization, the transformation of traditions, social institutions, the pre-economic boom, the end of neo-realism and the birth of pink neo-realism, the Italian style comedy, the Cold War, fashion and internal immigration. Particular attention will be given to the relationship between traditional values and the new cultural models imported from abroad, which gave rise to the new movie star system. (1 Unit)

Given the special nature of this course, no textbooks are available. The instructor will provide materials and the library will have reference works on reserve.

6601 Stylistics: Techniques of Composition and Interpretation

Iuele-Colilli

This course is designed to improve students' ability to write Italian correctly and with a certain elegance of style. Selections from modern authors will be analyzed for their effectiveness and manner of expression. Discussions will focus also on the language of advertising, sports, and politics, as well as the relationship between the written and the spoken language. Daily written assignments will include linguistic exercises, short translations from English into Italian, summaries, compositions, comments, and interpretations of a variety of texts. Students will be introduced also to fundamental notions of business Italian. (1 Unit)

Required Text: M. Sassu Frescura, *Interferenze lessicali italiano-inglese*. Toronto: University of Toronto Press (1984).

Recommended Texts: N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (2003); *HarperCollins Sansoni Italian Dictionary*. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

Additional reading materials will be provided by the instructor.

6610 Introduction to Medieval and Renaissance Italian Literature

Colilli

An historical overview and evaluation of Italian literature from the mid-*Trecento* through the Humanistic period. Selected readings from major works of representative authors will illustrate dominant intellectual trends and important developments of the literary forms. Lectures and discussions will explore topics such as the interrelationship between literature and society, and between literature and the other arts. (1 Unit)

Required Text: M. Pazzaglia, *Letteratura italiana. Testi e critica con lineamenti di storia letteraria*. Vol. 1. Bologna: Zanichelli (1992-1993).

Additional reading materials will be provided by the instructor.

6697 Italian Teaching Practicum

Di Silvio

The main focus of this course is to provide a "hands-on" workshop for teachers of Italian language and culture. A variety of classroom activities will be examined such as how to present elementary and advanced linguistic structures, communicative activities to reinforce oral proficiency, the use of content material to promote class discussion, the analysis of visual images to generate creative writing, evaluating and responding to student writing. Each participant will have the opportunity to facilitate an original lesson plan and receive critical feedback from the entire class. (1 Unit)

Materials for this course will be provided by the instructor.

6761 Introduction to Italian Philology

Lettieri

Along with providing an historical overview of the Italian philological tradition by investigating its evolution and transformations, this course will identify the principle research instruments, and their appropriate use, of which a philologist must avail herself/himself. Particular attention will be given to the following topics: definitions

and outline of the history of philology, the various types of editions, texts and their history, the preparatory stages of critical editions and their characteristics. The course is aimed at the philological “apprentice,” that is, those who are approaching this field of study for the first time. (1 Unit)

Materials for this course will be provided by the instructor.

6777 The Invention of a New Aesthetic: Petrarch and Petrarchism

Colilli

The aim of the course is to identify the major poetic, philosophical and theological traits of Petrarch's lyric and to illustrate how and why it became codified into an aesthetic convention during the *Cinquecento*. While the focus of the course will be on the poetry of Petrarch and his Renaissance interlocutors such as Pietro Bembo, Michelangelo, Vittoria Colonna, Gaspara Stampa, Giovanni della Casa and others, attention will also be given to the relationship between poetic expression and the cultural and intellectual practices of the periods involved. Lectures, discussions and student presentations. (1 Unit)

Required Text: F. Petrarca, *Il Canzoniere*. Ed. A. Chiari. Milano: Mondadori (2004).

6786 The Origins of the Modern Italian Novel: Alessandro Manzoni's *I Promessi Sposi*

Tellini

The modern novel first appears in Italian literature with Alessandro Manzoni's (1785-1873) *I Promessi Sposi*. The Italian novelists of the nineteenth and twentieth centuries (from Verga to Moravia, Gadda, Calvino) had to ultimately measure themselves up to this work by Manzoni. The course will historically place Manzoni's masterpiece within the panorama of nineteenth century narrative writing. This will be followed by an examination of the text by way of class discussions dealing with the meanings of the narrative episodes, the characters and their relationships, language and style, as well as the different interpretations that have been brought forth over time. (1 Unit)

Required Text: A. Manzoni, *I Promessi Sposi*. A cura di L. Caretti. Voll. 1-2. Milano: Mursia (2000).

Recommended Text: G. Tellini, *Il romanzo italiano dell'Ottocento e Novecento*. Milano: Bruno Mondadori (1998).

6787 Springtime in Italy: *Resistenza-Guerra Civile*

Antonio Vitti

The discourse on the Italian Resistance has often failed to examine the difference between the literature and the films of the Resistance and those on the Resistance—a dualism that in Italy has seen a prevalence of the second, mostly due to Neorealism.

This course will study the main novels, essays, poems and films, analyzing the above mentioned difference. It will also take into account films, essays and novels written by authors who during WW II fought against the Resistance and now argue that the conflict should be renamed civil war. The course will end with a contemporary novel that will give a reconstructed perspective from a family that lived those tumultuous years. (1 Unit)

Required Texts: I. Calvino, *Il sentiero dei nidi di ragno*. Torino: Einaudi (1974); I. Calvino, *Ultimo viene il corvo*. Milano: Mondadori (1994); B. Fenoglio, *Il partigiano Johnny*. Torino: Einaudi (1994); R. Vigan, *L'Agnese va a morire*. Torino: Einaudi (1974); E. Vittorini, *Uomini e no*. Milano: Mondadori (1996); G. Rimanelli, *Tiro al piccione*. Torino: Einaudi (1991); N. Revelli, *La guerra dei poveri*. Torino: Einaudi (1993); D. Lajolo, *Il voltagabbana*. Milano: Rizzoli (2005); R. Loy, *Nero è l'albero dei ricordi, azzurra l'aria*. Torino: Einaudi (2004); C. Mazzantini, *A cercar la bella morte*. Venezia: Marsilio (2000); C. Pavone, *Una guerra civile. Saggio storico sulla moralità della Resistenza*. Torino: Bollati Boringhieri (1991); R. Battaglia, *Storia della Resistenza italiana*, Torino: Einaudi (1964).

6800 Independent Study

Lettieri

By permission only. (1 Unit)

DM 6902 Research Paper

Lettieri

THREE-WEEK GRADUATE COURSES

Students enrolled in the six-week graduate program are eligible to take one or more three-week graduate courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

SESSION I: JULY 1-JULY 24

6698 Teaching Italian: Methods, Techniques, and Approaches

Danesi

This course will deal with the question of Italian teaching methodology in a North American context from the standpoint of the various historical approaches, from the Grammar-Translation and Direct Methods to contemporary proficiency and meaning-based approaches. The theoretical foundations of each approach will be examined in the light of the experience of Italian methodology in North America. Complementary topics such as error analysis and models of linguistic analysis will also be discussed. (1 Unit)

Required Text: M. Danesi, *Il cervello in aula*. Perugia: Guerra Editore (1998).

Recommended Text: M. Danesi, *La metafora nel pensiero e nel linguaggio*.

Brescia: La Scuola Editrice (2004).

Additional reading materials will be provided by the instructor.

6670 From Machiavelli to Campanella: Italian Political Treatises between “ragion di stato” and Utopia

Santoro

This course deals with political and utopian treatises written in Italy during the *Cinquecento* and up to the early *Seicento*. After reviewing some aspects of the origins of the political debate that evolved before Machiavelli, we will focus on a number of writers for the *Cinquecento* who, from different perspectives, dealt with the complex issues involved in the delicate relations between the rulers and the subjects and on the organization of civil life. We will read and analyze, in the light of the historical and political reality of the Italy of the time (a particularly troubled reality for the Italian states), selections from the works of Machiavelli, Guicciardini, Botero, Zoccolo, Campanella. (1 Unit)

Materials for this course will be provided by the instructor.

SESSION II: JULY 25–AUGUST 16

6775 Italian Renaissance Epic

Lebano

After a brief introduction on the development of chivalric poetry in Italy from the *cantari popolari* to the end of the 16th century, this course will focus on a close reading of Ariosto's and Tasso's masterpieces. These will be preceded by lectures aimed at illustrating the life and the cultural formation of the poets as well as the meaning, importance and influence the *Orlando Furioso* and the *Gerusalemme liberata* had on other Italian and foreign authors. Renaissance theories about the epic poem will also be discussed. Students will be assigned specific *cantos*, books or articles of critical nature for presentation and discussion in class. (1 Unit)

Required Texts: L. Ariosto, *Orlando Furioso*. A cura di L. Caretti (2 vols.). Torino: Einaudi (1992); T. Tasso, *Gerusalemme Liberata*. A cura di L. Caretti. Milano: Mondadori (1992).

6635 Music and Theater in Unified Italy: The “opera verista” (1880–1920)

Mastroserio

A group of young composers trained in Giuseppe Verdi's “ideal school” of music became the expression of the newly unified Italy. During this period opera houses played a central role in bringing together the different social classes. The course will examine some of the significant phases of this musical and theatrical movement, which, as a result of the particular literary settings of the librettos, came to be called “opera verista”. The important operas to be discussed and listened to include the works of composers such as Mascagni, Cilea, Giordano and Puccini. (1 Unit)

Materials for this course will be provided by the instructor.

LECTURE SERIES

Gabriella Colussi Arthur, "L'insegnamento dell'italiano come lingua seconda:
guida per l'analisi di un libro di testo"

Bruna Bianchi, "Donne e politica nel Rinascimento"

Sandra Carletti, "Da Collodi a Calvino: Pinocchio e l'arte del raccontare"

Paul Colilli, "La teologia riposta nella rima: l'esempio di Francesco Petrarca"

Marcel Danesi, "Forme della metafora nel discorso e nella cultura"

Diana Iuele-Colilli, "L'italiese: passato, presente, futuro"

Rosetta Loy, "La memoria storica nella narrativa"

Albert Mancini, "Filologia e critica letteraria nella poesia politica del medio Cinquecento"

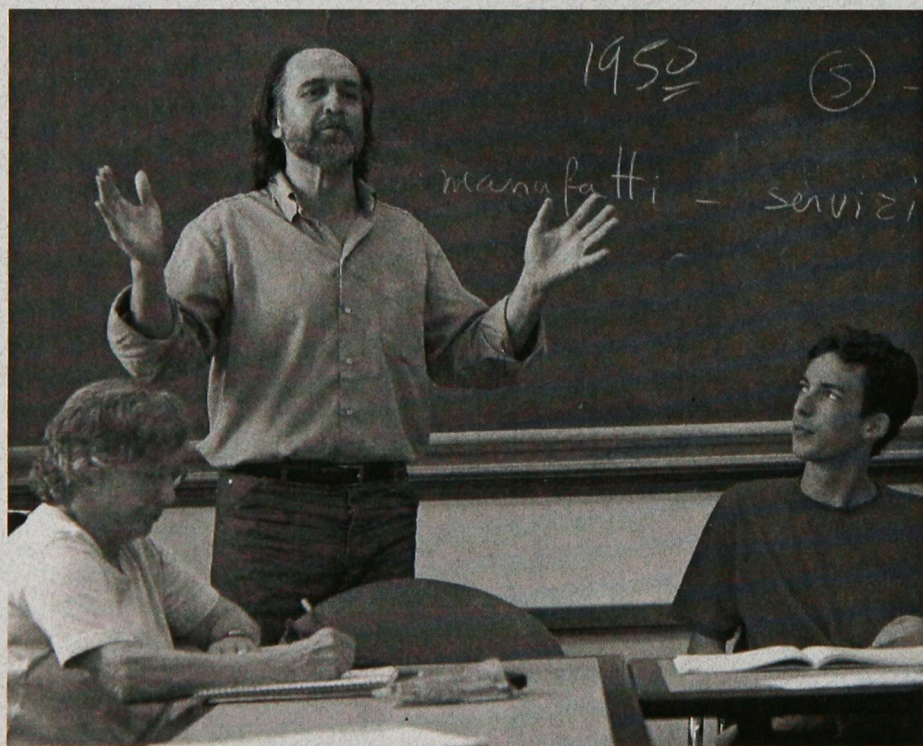
Carla Marcato, "Forme della comunicazione giovanile"

Gabriele Niccoli, "Inchiostro, eros e lacrime nelle rime di tre poetesse del
Cinquecento"

Giose Rimaneli, "Un incontro con l'infinito viaggio poetico di Giose Rimaneli"

Ugo Skubikowski, "Appunti per un impiego efficace del role-playing"

Gino Tellini, "Lettura di una poesia di Giovanni Pascoli: *La tessitrice*"



The School in Italy

Via degli Alfani, 48
50121 Florence, ITALY
Tel. 011-39-055-24 57 90

Director: Rosa Cuda, Ph.D., University of Toronto

Assistant to the Director: Patrizia Nesti

Student Life Coordinator: Laura Sieni

The school, or *Sede*, in Florence is located in the *Palazzo Giugni*, a sixteenth-century palace designed by the renowned Bartolomeo Ammannati, which is situated in the academic heart of the old city, an area bustling with coffee shops, bookstores, cultural clubs, and academic buildings. Undergraduates also have the option to study at the University of Ferrara.

THE GRADUATE PROGRAM

After successfully completing three courses (units), including a 600-level literature course, at the summer session on the Vermont campus, M.A. degree candidates begin the academic year with three semester-long courses in language, literature, and culture/communication at the *Sede* and one course at the University of Florence. During the second semester, students must complete an independent research project, one course at the *Sede* and one course at the University of Florence. After consultation with the Director, students will choose courses offered by the *Facoltà di Lettere e Filosofia* in the areas of art history, history, political science, linguistics, theater studies, philology, archaeology, or literature. Students must fulfill the distribution requirements indicated for the specialization, or “stream,” that they have chosen.

The independent research paper should be based in part on course work done during the year. Permission may be granted to write a paper on other topics under the supervision of a faculty member. The paper (35–40 pages in length) should demonstrate a high level of written control of the language as well as critical and analytical skills.

Courses

Following are the course descriptions for the language, linguistics, literature, and culture/communication courses that will be taught at the *Sede* during the 2005–2006 academic year. **Please note that all courses are subject to change.**

Language

Methods of Critical and Applied Analysis (Fall)

This course intends to improve writing skills in Italian. Students will analyze various types of texts for language structure, vocabulary, and idiomatic usage, with special attention paid to logical presentation and the language of literary and cultural criticism. (1 Unit)

Linguistics

History of the Italian Language (Spring)

Within the context of the historical evolution of Italian and its modern literary practice, students will advance their understanding and use of syntax and levels of style. After examining how Italian and other Romance languages evolved from Latin, we will then consider the development of the vernacular and the preeminence of Florentine in the late Middle Ages. Next, we will turn to the influence of dialects and the development of modern standard Italian from 1861 to the present. Finally, we will discuss the style of three important narrative works of the nineteenth and twentieth centuries to determine what constitutes modern usage and style. (1 Unit)

Literature

The Decameron and Realism in Early Italian Literature (Fall)

This course will consider the entirety of Giovanni Boccaccio's *Decameron*, focusing on its setting (the plague of 1348), its *cornice*, or frame, and its structure, particularly how the interplay of *cornice* and *novelle* enriches meaning. Rather than a mere collection of *novelle*, the *Decameron* organically reconstructs a lost world, both literary and human, in a way similar to that of Boccaccio's friend and contemporary, Francesco Petrarca, in his *Canzoniere*. We will also explore the *Decameron's* attainment of a more mature mid-fourteenth century realism, and trend antithetical to, and even critical of, the courtly and stilnovistic tradition. (1 Unit)

Trends in Early 20th Century Italian Poetry (Fall)

Through a close reading of the works of the most representative poets, the course proposes to examine the main literary movements that have defined the twentieth century within the Italian tradition. The focus will be on the major poetic movements of the time and in particular *crepuscolarismo* and *ermetismo*. We will analyze the works of poets such as Montale and Ungaretti and continue tracking the changes that shaped what was to come after. The course will study the relationships that poetic texts entertain with their author's ideas about poetry (their poetics) on the one hand and developments in society at large on the other hand. (1 Unit)

The Genius of Michelangelo and the Development of Florentine Sculpture in the Sixteenth Century (Fall)

The art of sculpture found particularly favorable terrain in Florence during the sixteenth century: a historically important time, as the city was going through a major change, becoming a Principdom after years of republican government. The formal and artistic innovations, therefore, connected themselves to modes of representation coinciding with both a precise proto-academic scheme and with the need to depict a state undergoing significant change. The innovative possibilities of monumental sculpture as explored by Michelangelo, were developed by a group of artists (Jacopo Sansovino, Baccio Bandinelli, Benvenuto Cellini, Bartolomeo Ammannati, and ending with Giambologna) who established fundamental rules in sculpture that spread all across Europe. Once considered by critics as mere followers or artists negatively influenced by Buonarroti's art, the artistic path these authors traced on the contrary, enables students to understand how Florentine art of the late Renaissance finds its strength in the reformulation of the concepts and solutions anticipated by Michelangelo and touches on one of the critical problems of the sixteenth century, that of the concept of "maniera": innovation within tradition, a scheme made stronger by the presence of genius. (1 Unit)

Recent Events and Politics in Italy (Fall)

Italian politics has undergone an almost incredible transformation during the past 14 years. This phenomenon, following the fall of the Berlin Wall, has assumed almost revolutionary social and political proportions. Within a short period of time, parties and politicians that had dominated national life for 45 years have disappeared from the scene; the world of journalism and information has changed dramatically; Italy has become part of the European community. The term "new" has certainly dominated the last decade. One must ask, however, whether this change corresponds to a genuine social and cultural emancipation, or is merely a mass media-engendered illusion that will soon reveal a reality quite different from the one hoped for. To investigate this, we will use not only contemporary political texts but also newspapers and magazines, trying to understand current Italian politics through instruments of daily communication. (1 Unit)

Italian Cinema of the 1960's: Painting, Literature and History (Fall)

The course will present a selection of movies related to the richest and most fertile period in Italian cinematic history, that of neo-realism. This era favored numerous new productions and many important debuts in the world of film which in turn spurred lively debate within intellectual and cultural circles. The world of Italian cinema will be analysed with relation to other forms of artistic expression of the period—such as art and literature—and will also be studied in relation to its historical context. (1 Unit)

The Undergraduate Program

The C.V. Starr-Middlebury School in Italy offers two sites from which to choose depending on the type of environment the student is seeking. Students who choose to study in Ferrara will have a more provincial experience, while students studying in Florence will find a more cosmopolitan city.

Middlebury welcomes applications from Middlebury College undergraduates as well as undergraduates enrolled at other colleges and universities. To be eligible for admission, students must have completed a minimum of five semesters of college-level Italian or the equivalent (including one content course comparable to Middlebury College IT0252), with a B average and at least a B- average overall.



Students considered in need of further preparation before studying at the School in Italy may be required to enroll in the 7-week Italian School summer session on the Middlebury campus. All students are expected to enroll in an Italian course the semester preceding the term or year abroad.

For Middlebury College students the deadline for application is February 1 for the fall semester, spring semester, and the full year. For non-Middlebury students, the application deadline is March 15 for fall semester or full year, and October 15 for the spring semester. Applications received after these dates will be considered on a space-available basis, provided that visa requirements (where applicable) can be met.

Students must check with their home institutions about transfer of credit for fulfillment of major, minor, or distribution requirements.

Florence

Middlebury's undergraduate program in Florence presupposes the student's general academic competence and sufficient ability in written and spoken Italian. Our program emphasizes acquisition of language skills and intellectual development through a curriculum of linguistic, literary, and cultural study exclusively in Italian.

Qualified students may enroll for the fall or spring semester or for the full academic year. At the *Sede*, first-semester courses run from September to December and second-semester courses run from January to June. Courses at the University of Florence run on a slightly different schedule than those at the *Sede*.

All students spend the first week before classes begin establishing their living arrangements. Fall semester students enroll for four courses at the *Sede* and spring semester students enroll in five. Full-year students usually take seven courses at the *Sede* and, following a successful oral exam (normally a conversation on a variety of topics) conducted by a university professor, are expected to take one elective worth two units at the University of Florence, usually during the second semester.

Ferrara

A quaint city of 130,000, is located on the Po River only thirty minutes by train from Bologna and one hour from Venice, Ferrara was once described as "the first modern city of Europe." The University of Ferrara was first established in 1391 and today enrolls approximately 12,000 students.

Students will take four credits at the University of Ferrara choosing from among: anthropology, architecture, art history, biology, chemistry, economics, history, law [politics], linguistics, literature, mathematics, philosophy, psychology, sociology, and physics and one credit will be granted after successful completion of a writing theory course organized for Middlebury students. Qualified students may enroll for the fall or spring semester or for the full academic year.

Financial Aid

The C.V. Starr-Middlebury School in Italy offers financial assistance to Middlebury College undergraduates. Undergraduates from other institutions are generally able to transfer federal aid and are encouraged to contact their home financial aid and/or study abroad offices to ascertain whether they are eligible to receive state or institutional aid to attend the School in Italy.

Courses

The following courses are scheduled to be offered at the *Sede* in 2005–2006.

Please note that all courses are subject to change.

Writing Theory and Practice I (Fall)

This course aims at assisting students in acquiring the necessary skills in order to reach a higher degree of autonomy and progress in their writing abilities. With this goal in mind the classes will deal with this topic on two levels:

- 1) Reading and analysis of different writing styles (descriptive, argumentative, informative).
- 2) The production of texts differing both in style and subject matter (historical, political, socio-economic, artistic and literary). Italian grammar will be at the basis of this course and through the use of specific exercises students will be able to follow its transition into the written text. Students will be required to use different methods such as summaries and written exercises to arrive at a written draft that is cohesive, coherent and pertinent from a lexical perspective. (1 Unit)

Writing Theory and Practice II (Spring)

The principal goal of the course is to improve writing skills. To this end, we will focus our attention on morphology, syntax, and stylistics, with the aim of generalizing and systematizing knowledge to arrive at a logical control of written expression and greater syntactic-textual competence as authors and readers. Listening comprehension and reading assessment will serve as a stimulus to approach the content and form of a variety of texts, and to improve oral skills, both in the correct use of grammar, and in understanding fine nuances of meaning. (1 Unit)

Aspects of 19th and 20th Century Italian Literature (Fall)

In this course we will investigate the development of Italian literature from the end of the nineteenth century into the twentieth century. Beginning with narrative literature of the *veristi*, still rooted in the nineteenth century, we will then focus on the novels of Pirandello and Svevo and the "crisis" of literary genres. In the second half of the course, we will examine poetry, tracing its development from the *decadentismo* of Pascoli and D'Annunzio, through the experience of the *crepuscolari* and the futurists to the diverse results achieved by such twentieth century poets as Saba, Ungaretti and Montale. (1 Unit)

Survey of Medieval and Early Renaissance Italian Literature (Spring)

This survey will trace the origins of Italian Literature in vernacular poetry to the triumph of Humanism. After examining the *forma mentis* of the Middle Ages and the development and innovation of Italian poetry from its Provençal models, the course will focus on major authors and themes up to the age of Lorenzo de' Medici. Our study will conclude with a consideration of the lyric poetry and the treatise in the *Cinquecento*. Authors include Dante, Petrarca, Boccaccio, Lorenzo de' Medici, Poliziano, Boiardo, Ariosto, Machiavelli and Bembo. (1 Unit)

From “Nation” to “Europe”: The Origins of European Unity (*Fall*)

This course will be divided into two distinct parts. One will be theoretical, taking into consideration the principal aspects of the history of the idea of Nation and of Europe. The other, of a political-institutional nature, will reconstruct the process of the integration of Europe through its concrete realizations. The course will, in fact, begin with the birth and diffusion of the principal of nationality in 19th century Europe, in order to then analyze relevant doctrines and movements (socialism, democratic internationalism, etc.). We will touch on the origins of the idea of Europe and the first theoretical elaborations of the concept of European unity (for example, the *Manifesto di Ventitene* by Altiero Spinelli and Ernesto Rossi), in order to examine the various political-institutional periods which led, after the Second World War, to the birth of CECA, MEC, and Euratom, and to the attempt to give life to a European Defence Community. The last part of the course will be dedicated to the examination of more recent developments in the process of European integration (Single Act, Maastricht, etc.) and to an analysis of current perspectives from the political and social-economic points of view. (1 Unit)

The European Union: Problems and Perspectives of Integration (*Spring*)

This course deals with the geography, the history and the culture of the diverse nations that make up the European Union. This ideal of Europe has brought together powerful factors for unity yet, at the same time, it has highlighted its diversity. Europe is a land of contrasts whose identity cannot yet be defined. There are varying ideas and theories on what the plan for creating this territory should be. This course intends to investigate the existing currents of thought: the first part will focus on the formation of the ideal of Europe, the second will focus its attention on the discussion regarding the political, economic and civil institutions that are needed to create the European Union. (1 Unit)

Florence from the 13th to the 16th Centuries: A Portrait of a Society and its History (*Spring*)

This course provides a comprehensive overview of the “golden centuries” of Florentine history by examining its various aspects in their socio-historical context. Along with other essential information for understanding Florentine civilization, we will describe the political and institutional characteristics, the vocabulary and the concept of the medieval/Renaissance city-state. Study will focus on the following areas:

- 1) economic activity, the source of the prosperity that gave Florence its supremacy in Tuscany and made possible its extraordinary artistic and architectural development;
- 2) the family, the basic unit of social organization and the center of physical and psychological affirmation for the individual;
- 3) life in the urban community, including, among other aspects, its different levels of literacy, public morality, religious practices, and the spread of urban violence. The course will not follow one text for its structure and information. Instead it will draw from documentary sources, the most recent contributions to the historiography, and lecture-visits to urban sites relevant to the course. (1 Unit)

Art in Florence in the 15th Century (Fall)

This course will study the artistic development of Florence during the fifteenth century through painting, sculpture, and architecture examining it in its historical and social context. The work of art will be understood not only as individual expression, but also as a faceted mirror of the culture and society in which it was produced. The course will concentrate on the major events of the *Quattrocento*, from the rise of the Medici dynasty to its decline at the time of Savonarola. After considering Brunelleschi, Donatello, and Masaccio, protagonists of the early Renaissance, we will investigate the return to Classicism and the new discovery of mathematical perspective. Other artists to be examined include Ghiberti, Beato Angelico, and those of the generation of Filippo Lippi. We will conclude with Botticelli and the workshop of Verrocchio, teacher of Leonardo da Vinci. (1 Unit)

Introduction to High Renaissance and Mannerism (Spring)

After an introduction to the cultural and artistic scene in Florence at the end of the *Quattrocento*, the court of Lorenzo il Magnifico, and Verrocchio's workshop (Botticelli, Perugino and Leonardo), the course will examine the genesis of the High Renaissance Classical Style and its coming of age in Florence and Rome in the works of Leonardo, Michelangelo, Raffaello, and others such as Fra' Bartolomeo and Andrea del Sarto. A detailed analysis of art produced in the first two decades of the sixteenth century will lead us to identify the first signs of the mannerist style that will later become evident in the works of Pontormo and Rosso. Particular attention will be paid to the period 1540 to 1570 and the triumph of courtly art, as manifested in the commemorative decoration of public buildings, garden landscaping and architecture, state portraiture, etc. (1 Unit)

Themes and Genres of Italian Cinema (Fall)

This course will illustrate the development of Italian cinema from the early forties to the present. It analyzes works by a number of different directors, including well known films such as Rossellini's *Roma città aperta* or Fellini's *La Dolce Vita*, but also minor films representative of socio-political trends in the Italian culture of the time. Special attention is devoted to the phenomenon of Neorealism in film, where individual talents seemed to coalesce around a common political and aesthetic project, the best examples being Rossellini, De Sica, and Visconti. The last part of the course will be devoted to the cinema from 1970's to the present in order to pay attention to the latest developments of the Italian industry. (1 Unit)

Italian Cinema of the 1960s. Directors, Genres, Themes. (Spring)

This course will present an overview of Italian cinema during the 1960's, a period rich in cultural and artistic influences related to the important period of Neorealism born immediately after the Second World War (1945–1948). Two of the most important films belonging to the Neorealist movement will be shown in order to open discussion about the 1960s and to examine its many ties to the past. (1 Unit)

Subject areas at the Università degli Studi di Firenze

Courses in most *facoltà* at the university have recently been divided into semesters. Undergraduate students may take a course at the *Facoltà di lettere e filosofia* in the following areas. Not all of these courses will be offered every semester.

Archeologia

Archeologia e Storia dell'Arte

Greca e Romana

Etruscologia

Filologia

Geografia

Letteratura Italiana

**Letteratura Italiana Moderna e
Contemporanea**

Letteratura Teatrale Italiana

Linguistica

Museologia

Organizzazione Internazionale

Relazioni Internazionali

Sistema Politico Italiano

Sistemi Sociali Comparati

Sociolinguistica

Sociologia della Comunicazione

Sociologia della Famiglia

Sociologia della Letteratura

Sociologia Urbana

Storia Contemporanea

**Storia dei Movimenti e dei Partiti
Politici**

Storia dei Movimenti Sindacali

Storia del Costume

Storia del Giornalismo

**Storia del Pensiero Politico
Contemporaneo**

Storia del Rinascimento

Storia del Risorgimento

Storia del Teatro e dello Spettacolo

Storia dell'Arte

Storia dell'Arte Contemporanea

Storia dell'Arte Moderna

Storia dell'Europa

Storia dell'Integrazione Europea

Storia dell'Italia Contemporanea

Storia della Critica e della

Storiografia Letteraria

Storia della Lingua Italiana

**Storia delle Arti Applicate e
dell'Oreficeria**

**Storia delle Arti Decorative e
Industriali**

Storia delle Dottrine Politiche

Storia delle Tradizioni Popolari

**Storia Economica e Sociale del
Medioevo**

**Storia Economica e Sociale
dell'Età Industriale**

Storia Medievale

Storia Moderna

Storia Romana

**Teoria e Tecnica del Linguaggio
Cinematografico**

Università degli Studi di Ferrara

The following list is representative of some of the courses offered in recent years. It is possible that some of them may not be offered each year.

Antropologia culturale
Economia aziendale
Filosofia del diritto
Economia dell'ambiente
Economia Politica
Geografia politica ed economica
Geografia umana
Introduzione all'archeologia
Introduzione alla linguistica italiana
**Introduzione alla storia dell'arte
medievale**

Introduzione alla storia medievale
**La commedia italiana del
Cinquecento**
La poesia italiana del Novecento
**Letteratura italiana moderna e
contemporanea**
Politica economica europea
Psicologia dei processi cognitivi
Scienza delle finanze
Sociologia urbana
Storia dell'arte contemporanea
Storia della filosofia
Storia della musica I
Storia del pensiero scientifico
Storia economica



MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

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The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

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The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/ada.

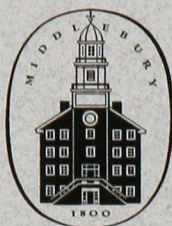
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Italian School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The
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The Language Schools
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the cover: Rosario Mastroserio teaches
a three-week graduate course on Italian opera.*

THE Japanese SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2005

The Japanese School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
E-mail: languages@middlebury.edu
Web: www.middlebury.edu/languages

Summer 2005 Intensive Immersion Program

Nine-Week Session
June 10–August 12
Total Fees: \$7,410
(Tuition \$4,800; Board \$1,872; Room \$738)

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Letter from the Director

The long tradition of excellence in foreign language instruction at the Middlebury's Language Schools continues at the Japanese School where we provide a superb learning environment for serious students of Japanese at all levels. Our curriculum is challenging and very rewarding. Our student-to-teacher ratio is approximately 5:1.

We take the Language Pledge seriously and make sure it is reinforced throughout the session. However, the heart and soul of the Pledge lies within each student. It is a commitment that every student makes with himself or herself. Once each student engages the Pledge, they collectively create a very effective learning environment. I feel confident in saying that the amount of linguistic input that students receive over the nine weeks at Middlebury surpasses that of many language programs in Japan.

While a summer at the Japanese School can serve as excellent preparation for students who are planning to study abroad, it is also a superb environment for post-study-abroad students. It is often the case that those students get locked into a single type of speech (casual or formal). It is, however, necessary for adult speakers to be able to use different types/formalities of speech. At the Japanese School, native or near-native teachers of Japanese interact with our students. They constantly provide corrective feedback that helps students become educated adult speakers of the language.

In order to achieve the school's objectives we recruit instructors who have first-rate teaching credentials. They are well-versed in the latest developments in language-learning theories and pedagogy. They are eager to listen to their students and adjust their teaching methods according to the needs of the class.

At the Japanese School, new and innovative ways of instruction are encouraged and regularly employed. A wide range of electronic tools, such as online dictionaries and digital audio and video, is utilized to help students learn. Japanese TV is available 24-hours a day. Cutting technologies including CG animation and voice recognition are being explored for instructional applications.

Throughout the nine weeks, various types of co-curricular activities are offered. Students engage in calligraphy, karaoke, film, outdoor activities, story telling, theatrical performances, and sports events. These activities are undertaken in the spirit of providing students with opportunities to practice their language skills.

We hope that you will seriously consider joining us at the Japanese School.
Kazumi Hatasa
Director, Japanese School, 2005

The Japanese School

The Middlebury College Japanese School offers intensive summer programs from beginning through advanced levels. All programs emphasize both the development of language skills and the understanding of Japanese culture.

Credit

Credit is defined in terms of units. One unit equals three semester hours. Each four-course load offered during the nine-week session of the Japanese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years.

Auditing

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook*.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Enrollment

Upon acceptance, all students must pay a \$300 non-refundable enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the Japanese School are available from:

The Japanese School
Hillcrest 9
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510

languages@middlebury.edu • www.middlebury.edu/languages

Administration and Faculty

Director: Kazumi Hatasa, Professor of Japanese, Purdue University;
Ph.D., University of Illinois

Assistant Director: Ken'ichi Miura, Instructor, Temple University;
M.A., University of Wisconsin at Madison

Faculty (Professors in Charge)*

NORIKO HANABUSA, Associate Professional Specialist, University
of Notre Dame; M.A., University of Wisconsin at Madison
(Beginning Japanese I)

CHIEMI HANZAWA, Lecturer of Japanese, Earlham College; M.A.,
University of Iowa (Beginning Japanese II)

KAYO NONAKA, Lecturer, New York University; M.A., University of
Massachusetts at Amherst (Intermediate Japanese I)

KEN'ICHI MIURA, Instructor, Temple University; M.A., University of
Wisconsin at Madison (Intermediate Japanese II)

YASUMI KURIYA, Lecturer, Carnegie Mellon University; Ph.D.,
University of Iowa (Advanced Japanese)

Administrative Staff

Linda Larocque, Coordinator
llarocqu@middlebury.edu

** Faculty listing is subject to revision; other faculty to be appointed.*

Course Offerings

The following is a list of courses that will be offered in the 2005 summer session. Note: schedules, texts, and staffing are subject to change.

JAPN 3101-3102-3103-3104 Beginning Japanese I

Hanabusa and staff

An intensive introduction to the Japanese language. The course covers most basic grammatical structures and everyday vocabulary items, and introduces *hiragana*, *katakana* and approximately 100 elementary *kanji*. Practices are conducted to develop all four skills (listening, speaking, reading, and writing) in meaningful communicative exercises.

Target OPI rating at the end of the session: Novice High

Required Text: Makino, Hatasa & Hatasa, Nakama 1, Houghton Mifflin Inc.

JAPN 3201-3202-3203-3204 Beginning Japanese II

Hanzawa and staff

Designed for students who have completed approximately 150 hours of formal training in Japanese. Students must be able to read and write *hiragana*, *katakana* and 100 to 150 *kanji*. The course will begin with a review of basic patterns and move quickly to cover new materials. In addition to the materials provided by the textbook, authentic materials (e.g. television, films, internet, newspapers, etc.) will be incorporated into the instruction.

Target OPI rating at the end of the session: Intermediate Mid

Required Text: Makino, Hatasa & Hatasa, Nakama 2, Houghton Mifflin Inc.

JAPN 3301-3302-3303-3304 Intermediate Japanese I

Nonaka and staff

Designed for students who have had approximately 300 hours of formal instruction at the college level. Students must be comfortable with *hiragana* and *katakana* and know approximately 300 to 400 *kanji*. Students will first go through a review of basic grammatical patterns. The remaining weeks in the course will be given over to the study of reading and video materials drawn from a wide range of everyday sources.

Target OPI rating at the end of the session: Intermediate High

JAPN 3401-3402-3403-3404 Intermediate Japanese II

Miura and staff

Designed for students who had approximately 400 hours of instruction at the college level. Students coming into this course should be able to read about 500 to 800 *kanji*. A variety of materials—essays, short stories, TV programs, and newspaper articles—will be used as texts. These materials are chosen not only as tools for language instruction, but also as a means to increase understanding of the socio-cultural background of contemporary Japan. The aim is to get students to function at an advanced level; that is, to be able to read most modern Japanese written materials with the aid of a dictionary and to be able to handle most conversational tasks, including formal situations, with relative ease.

Target OPI rating at the end of the session: Advanced Low

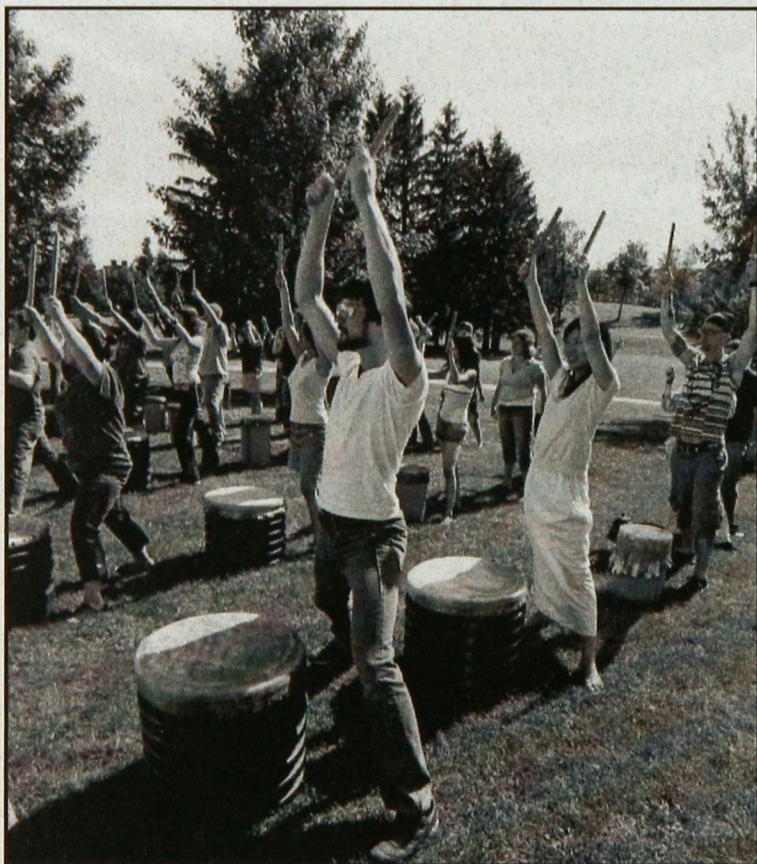


JAPN 3501-3502-3503-3504 Advanced Japanese

Kuriya and staff

Designed for graduate students and professionals with advanced skills in spoken and written Japanese. Undergraduates with exceptional preparation or extensive background living in Japan may also enroll. The prerequisite is at least three or more years of rigorous formal study in modern Japanese, or an extended period of a year or more studying or working in Japan. Students should know at least 1,200 *kanji*, or have advanced reading skill in Chinese. Instruction takes a multi-skill approach that employs a variety of materials: scholarly essays, newspapers, short stories, and manga. Video and audio materials are also used extensively to improve listening comprehension and oral presentation skills. The approach of the course is to study the language through a study of the culture, and it presumes a high level of proficiency in all four language areas.

Target OPI rating at the end of the session: Advanced Mid



Co-Curricular Activities

In addition to regular coursework, students at all levels are encouraged to participate in activities designed to supplement and enhance the language-learning environment. These activities will include lectures by visiting scholars and artists, film screenings, performances and presentations by students and faculty, and intramural sports and academic competitions. Students are strongly encouraged to pursue and share their own interests and talents, and a number of clubs will be established to provide an organized way to express those interests. Past clubs have centered on a variety of subjects, including:

- **Calligraphy**

Introduction and practice of the art of *shodô*;

- **Karaoke**

Learning popular songs and lyrics;

- **Cinema**

Study of the Japanese film and animation tradition;

- **Cooking**

Learning the basics of Japanese cuisine;

- **Traditional arts**

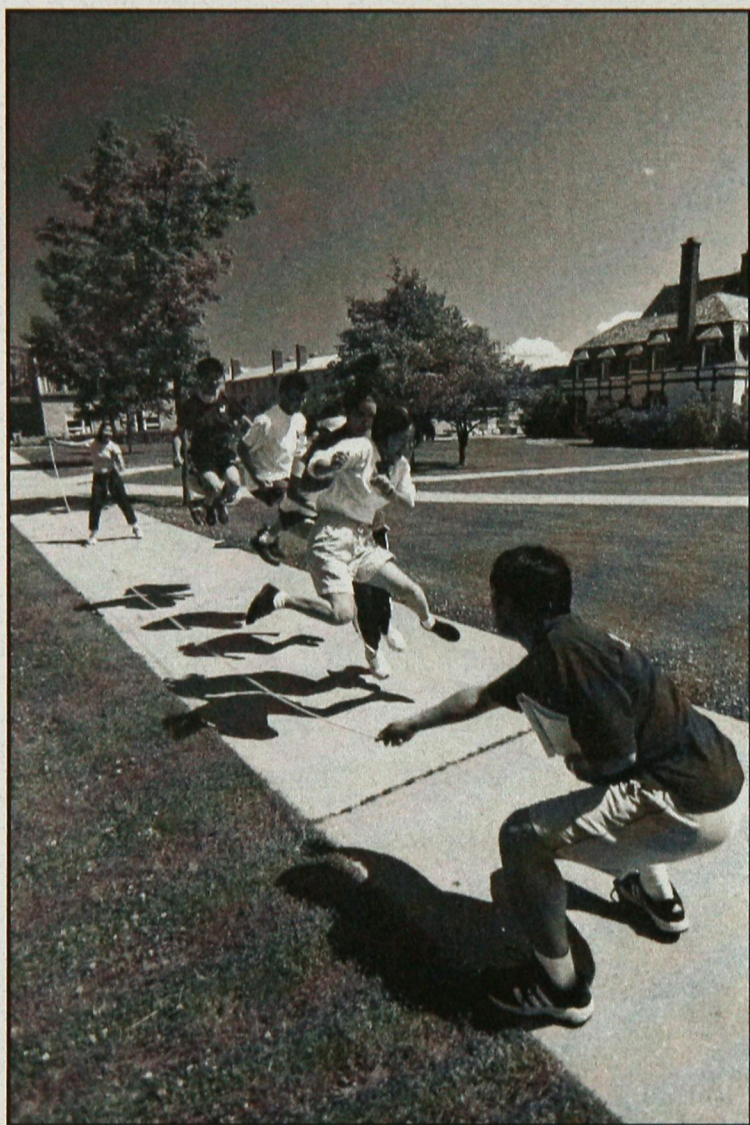
In past years there have been clubs devoted to the tea ceremony, flower arrangement, and music;

- **Radio**

Students produce and broadcast a weekly radio program;

There are many other possibilities, and we strongly encourage our students to be actively involved in the development of co-curricular activities.

This year marks the 60th anniversary of A-bomb in Hiroshima and Nagasaki. The Japanese School is planning a series of lectures and activities to commemorate this.



MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ
President of Middlebury College
Ph.D., Columbia University

MICHAEL E. GEISLER
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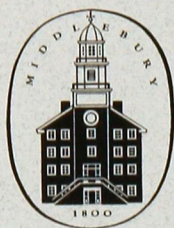
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Middlebury, Vermont 05753



MIDDLEBURY COLLEGE

Japanese School

Summer 2005

Typical Day

A typical weekday in the Japanese School:

- 7:00 a.m. Wake up, eat breakfast, review notes
- 8:00 a.m. Classes begin
- 1:00 p.m. Lunch
- 1:30 p.m. Open time for study, club activities, naps, exercise, etc.
- 6:00 p.m. Dinner
- 7:00 p.m. Open time for study, TV, and twice-a-week mini-classes
- 8:00 p.m. Faculty office hours, review sessions
- 9:00 p.m. Study, prepare for class
- midnight Prepare for bed

The Japanese School

June 10–August 12, 2005

The Japanese School at Middlebury College is designed for serious students eager to immerse themselves in the Japanese language and culture for nine weeks during the summer.

Even at the beginning level, students “enter” the language immediately with approximately four hours of class each day and four hours of additional work outside of class. All incoming students are assessed and assigned to one of five levels of instruction: Beginning I, Beginning II, Intermediate I, Intermediate II, and Advanced.

Stepping from English into Japanese is a challenging endeavor and there are complex social behaviors and cultural conditions that accompany Japanese communication. Middlebury College is equal to the challenge. We know that it takes a combination of factors—motivated students, talented teachers, small classes, individual attention, innovative curricula, and engaging activities—for students to gain one year’s worth of Japanese language skills in just nine weeks’ time. And yet, that’s exactly what students in the Japanese summer program have been doing since our program was founded in 1970.



Most students in the Japanese School come from backgrounds in academia, business, and government, and all of the students and faculty share the same residence hall and take their meals together. Middlebury's renowned Language Pledge is very much in force in the Japanese School, just as it is in all of the Language Schools, meaning that Japanese is the sole means of communication for the entire summer session. The Pledge helps students focus on the acquisition of language skills, internalize patterns of communication, and assume the cultural perspective associated with the language.

"Our instructors are well-versed in the latest developments in language learning," says Kazumi Hatasa, Director of the Japanese School. "They are eager to listen to their students and adjust their own teaching methods according to the needs of the class. I encourage the use of new and innovative teaching methods."

Language learning at Middlebury is not accomplished merely by going to class and studying in the library. On the contrary, students *live* the Japanese language by participating in a variety of co-curricular activities that deal with everyday Japanese life in a way that textbooks and lessons can never accomplish. There are clubs and cultural events specific to the Japanese School (outlined elsewhere in this brochure) and annual events such as the Summer Fest combining the celebration of *Obon* with the rituals of *Tanabata*, the school's popular Talent Show, and various receptions and social gatherings.

In addition, the Japanese School in 2005 will host a series of activities in connection with the 60th anniversary of the bombing of Hiroshima and Nagasaki, including a lecture by a Hiroshima survivor.



Language learning at Middlebury is not accomplished simply by going to class. Students *live* the Japanese language by participating in co-curricular activities that deal with everyday Japanese life.

Program of Study

Courses offered by the Japanese School normally meet four hours each day and students should expect to devote about the same number of hours to out-of-class preparation. Each course covers the equivalent of one academic year's worth of material within a nine-week period.

Beginning Japanese I

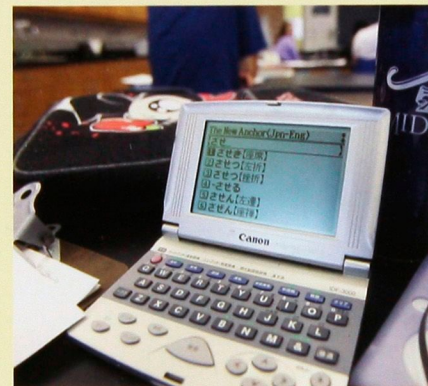
An intensive introduction to the Japanese language. The course covers most basic grammatical structures and everyday vocabulary items, and introduces *hiragana*, *katakana*, and approximately 100 elementary *kanji*.



Practices are conducted to develop all four skills (listening, speaking, reading, and writing) in meaningful communicative exercises. Target OPI rating at the end of the session: Novice High
Textbook: Makino, Hatasa & Hatasa.
Nakima 1: communication, culture, and context. Houghton Mifflin Inc.

Beginning Japanese II

Designed for students who have completed approximately 150 hours of formal training in Japanese. Students must be able to read and write *hiragana*, *katakana*, and 100 to 150 *kanji*. The course will begin with a review of basic patterns and move quickly to cover new materials. In addition to the materials provided by the textbook, authentic materials (e.g. television, films, Internet, newspaper, etc.) will be incorporated into the instruction. Target OPI rating at the end of the session: Intermediate Mid
Textbook: Hatasa, Hatasa, & Makino.
Nakima 2: communication, culture, and context. Houghton Mifflin Inc.



Intermediate Japanese I

Designed for students who have had approximately 300 hours of formal instruction at the college level. Students must be comfortable with *hiragana* and *katakana*, and know approximately 300 to 400 *kanji*. Students will first go through a review of basic grammatical patterns. The remaining weeks in the course will be given over to the study of reading and video materials drawn from a wide range of everyday sources. Target OPI rating at the end of the session: Intermediate High

Intermediate Japanese II

Designed for students who had approximately 400 hours of instruction at the college level. Students coming into this course should be able to read about 500 to 800 *kanji*. A variety of materials—essays, short stories, TV programs, and newspaper articles—will be used as texts. These materials are chosen not only as tools for language instruction, but also as a means to increase understanding of the socio-cultural background of contemporary Japan. The aim is to get students to function at an advanced level; that is, to be able to read most modern Japanese written materials with the aid of

dictionary and to be able to handle most conversational tasks, including formal situations, with relative ease.

Target OPI rating at the end of the session: Advanced Low

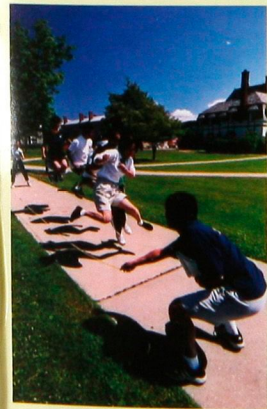
Advanced Japanese

Designed for graduate students and professionals with advanced skills in spoken and written Japanese. Undergraduates with exceptional preparation or extensive background living in Japan may also enroll. The prerequisite is at least three or more years of rigorous formal study in modern Japanese, or an extended period of a year or more studying or working in Japan. Students should know at least 1,200 *kanji*, or have advanced reading skills in Chinese. Instruction takes a multi-skill approach that employs a variety of materials: scholarly essays, newspapers, short stories, and manga. Video and audio materials are also used extensively to improve listening comprehension and oral presentation skills. The approach of the course is to study the language through a study of topics in the culture, and it presumes a high level of proficiency in all four language areas. Target OPI rating at the end of the session: Advanced Mid



"Language and culture are inseparable. The more language you learn, the better you understand culture. The more you appreciate the culture, the better you are with the language. It's that way in the Japanese School—you really experience the culture here and your language skills benefit from it."

—Lilia Silva



Who Attends

Students from the following colleges attended the Japanese School last summer:

Amherst College
Barnard College
Brown University
Carleton College
Cornell University
Duke University
Endicott College
Fairfield University
Georgetown University
Grinnell College
Harvard University
John Carroll University
Middlebury College
North Carolina State University
Rice University
Rutgers University
Stanford University
Temple University
Texas A & M University
U of California, Santa Barbara
University of Chicago
University of Michigan
University of North Dakota
University of Southern California
Wellesley College
Yale University

Culture and Clubs

Language immersion in the Japanese School extends beyond classroom instruction and homework assignments. Students are exposed to a broad range of opportunities to supplement the learning process and create a stimulating, Japanese-speaking environment.

The following events (subject to change) are planned for the 2005 summer session:

Performances of modern Japanese music

Workshops in *taiko* drumming and *origami*

Lectures and discussions about "Surviving the Hiroshima A-Bomb,"

"Godzilla and Japanese History," "Post World War II Literature," and

"Technology for Japanese Language Learning."

In addition, students are encouraged to pursue and share their own interests, typically in a club setting that meets once or twice a week with a faculty member. Here are some of the clubs offered by the Japanese School in recent summers:

Calligraphy

Karaoke

Cinema

Martial Arts

Cooking

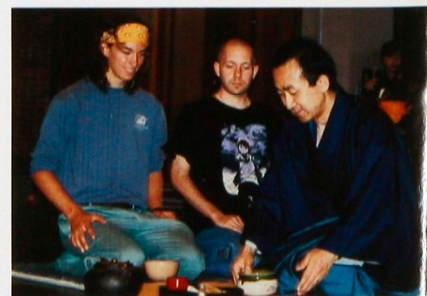
Radio Broadcasting

Newspaper

Soccer

Volleyball

Flower Arranging



Frequently Asked Questions

What is the application deadline?

There is no deadline *per se*; applications are reviewed on a rolling basis to provide candidates with a timely decision. It is advantageous to apply well in advance of the summer session, both for admission to the Language Schools and for financial aid.

How can I apply? How much does it cost to apply?

To receive an application, contact the Language Schools by telephone, e-mail, or through our on-line request form for printed materials. The quickest way is to download an application from <http://www.middlebury.edu/languages/applications>. The application fee is \$50. Transcripts and letters of recommendations must accompany your application.

Who are the instructors in the Japanese School?

The faculty is a mix of native and non-native speakers of Japanese, all of whom are master teachers who understand and embrace Middlebury's method of immersion. Most of the faculty live in the residence halls with the students and are available in the evening to answer questions and help with assignments.

What is the student:faculty ratio?

The ratio is 6:1. Your classes may be slightly smaller or larger depending upon the subject matter and actual enrollment.

Who is the director of the Japanese School?

The director is Kazumi Hatasa, Professor of Japanese at Purdue University and co-author of the *Nakama* textbook series. Professor Hatasa, who earned his Ph.D. at the University of Illinois, is an innovator in the use of technology for the teaching of Japanese. He returned to Middlebury in 2004 as the director-designate after having taught in the Japanese School for four summers in 1980s. The assistant director is Ken'ichi Miura of Temple University.

Do I receive grades and will I earn college credit if I attend the Japanese School?

Yes. Students receive grades, and those who successfully complete the summer curriculum receive four Middlebury "units," which is the equivalent of 12 credit hours at most colleges and universities.

Tuition and Fees

Nine-week session
June 10–August 12, 2005

Tuition	\$4,800
Board	\$1,872
Room	\$738
Total	\$7,410



"Attending an event in the Japanese School is like being back in Japan again, with the sound of *taiko* drumming and the aroma of *yakisoba* and *ocha* in the air."



MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ
President of Middlebury College
Ph.D., Columbia University

MICHAEL E. GEISLER
Dean of Language Schools and Schools Abroad
Ph.D., University of Pittsburgh

Financial Aid

Financial aid is awarded based on financial need, and all students are eligible to apply. Awards are given in the form of grants and/or loans. You need not be matriculated in a Middlebury College degree program to qualify for an award. During the summer of 2004, 36 percent of Language Schools students received an award. Grants ranged from \$100 to \$6,620. There is a separate application for financial aid; for a copy contact the Language Schools or go to www.middlebury.edu/lis/applications.

The Japanese School is one of nine schools that constitute the Middlebury College Language Schools. Since 1915 the Language Schools have offered foreign-language immersion programs in Vermont in a unique, structured linguistic environment. Our languages are Arabic, Chinese, French, German, Italian, Portuguese, Japanese, Russian, and Spanish. The Language Schools are integrated with Middlebury's Schools Abroad in China, France, Germany, Italy, Latin America, Russia, and Spain for both undergraduate and graduate studies.

The
Language
Pledge®

The Language Pledge is a registered trademark of Middlebury College

For more information contact:

The Japanese School

Middlebury College
Middlebury, VT 05753

(802) 443-5784

llarocqu@middlebury.edu

www.middlebury.edu/lis

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS



THE
Portuguese
School

Summer 2005

The Portuguese School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

voice: 802/443-5510

fax: 802/443-2075

languages@middlebury.edu

www.middlebury.edu/ls/portuguese

Summer 2005 Intensive Immersion Program

June 10–July 29, 2005

(Seven–Week Session)

Total: \$5,630

(Tuition \$3,600; Board \$1,456; Room \$574)

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Introduction to the 2005 Program

Bem-vindos! This is the third year of the Portuguese School at Middlebury College, one of the most highly-regarded intensive immersion language programs in the United States. The seven-week program will begin on June 10, 2005, and end on July 29 to accommodate students who will be studying in Brazil during the fall semester. The opening of this new School in 2003 established the Language Schools' ninth intensive immersion program. One summer at the Language Schools is equivalent to about one year of study in an undergraduate college classroom, and the Portuguese School is no exception. Most of the students who have attended the Portuguese School achieved oral proficiency comparable to those achieved by students who complete two to three years of language study.



Carmen Tesser

Portuguese, as the newest addition to the Language Schools, continues the tradition of excellence established by the other eight Schools by offering students the unique summer experience of an integrative program of intensive immersion in a language context. Now in its 90th year, the Middlebury College Language Schools have developed a worldwide reputation for innovative pedagogy anchored on the Language Pledge: a commitment by students to speak only the target language in all situations during every hour of the day.

Faculty and students live in residence halls and eat all meals together. Accompanying approximately four to five hours of daily classes is a full program of co-curricular activities: films, lectures, soccer, volleyball, *capoeira*, samba, singing, reader's theater, radio broadcasting, weekly newspaper production, cooking, and much more. We create an environment that is thoroughly conducive to learning. Cable television from Brazil is fed into the social space for the School so students can watch programs in Portuguese. Our objective in planning this program is the acquisition and improvement of your Portuguese language skills and Lusophone cultures, whether activities are directly related to the curriculum or co-curricular.

As you participate in our programs, you will be speaking the language of more than 200 million people. Portuguese is the official language of eight countries on four continents: Portugal, Brazil, Angola, Cape-Verde, Guinea-Bissau, Mozambique, São Tomé e Príncipe, and East Timor. It is also widely spoken in Goa and Macau, although not the official language there. Each area

of the world has contributed to the cultural richness that provides context for the study of Portuguese. During your summer in Vermont, you will concentrate your studies on the variant spoken in Brazil; however, you will have the opportunity to explore the rich Lusophone culture from all areas of the world.

The study of Portuguese language offers something for everyone, from the understanding of the European Portuguese culture and heritage, to the Lusophone African context, to the Brazilian superlative syndrome: Brazil has the world's most voluminous river, the world's largest oxygenating forest, the world's largest wetland, two of the 10 largest cities in the world, the most beautiful beaches in the world, and, as of June 30, 2002, the world's best soccer team and the only one to win the World Cup five times!

The curriculum in the seven-week program provides proficiency-oriented instruction in listening, reading, speaking, writing, grammar, and phonetics in an integrated fashion. Students will engage in activities that will emphasize presentational, interpretive, and interpersonal modes of communication both orally and in writing and will focus on cultural context from the entire Lusophone world.

Our faculty members come from throughout the United States and abroad. They are active professionally in different areas of research and are committed to developing a culturally authentic environment for the teaching of Portuguese. Faculty members involved in the Portuguese School believe in the Language Pledge and are committed to support all students. Students who attend the Language Schools know that the program is rigorous, challenging, and exciting. In addition to the faculty who teach daily language classes, the Portuguese School provides a lecture series that puts the language in a cultural context. The lectures form an integral part of the curriculum.

In 2004, the Portuguese School was awarded grants from the National Endowment for the Humanities and from the Luso-American Development Foundation to support the project, "Learning Language Through Cultural Texts: Brazilian and Continental Portuguese."

New for the summer of 2005 is the addition of a class designed specifically for K-12 teachers who wish to develop Portuguese classes in their schools. In addition to learning and improving language skills, students enrolled in this class will design curriculum materials that they will use in their schools.



Among the highlights of the second year of the Portuguese School were a classical guitar concert by ethnomusicologist Thomas Garcia, a guest lecture by Minister Murilo Gabrielli from the Brazilian Embassy, and screenings of the 1960 Academy Award winning film "Orfeu Negro" juxtaposed against its 1999 hip-hop remake "Orfeu." Special guests of the 2004 program were Russell and Cherie Hamilton who brought the culture of Lusophone Africa alive during their week's stay with us.

Exciting plans to host writers and artists representative of the Portuguese-speaking world for the summer of 2005 are well underway. *Bem-vindos e boa sorte nos estudos!*

Carmen Chaves Tesser
Director

The Portuguese School

During the summer of 2005, we will offer five levels of Portuguese language courses. These have been designed in an integrative fashion to enhance communication in Brazilian Portuguese within a context of Lusophone cultures. Classes at the Language Schools are typically small to ensure maximum participation by all students. Whether you already know another language other than English or whether you are a true beginner, the Portuguese School has a place for you.

The Language Pledge

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of Portuguese will have several sessions of "Survival Portuguese" immediately upon arriving on campus. The Language Pledge plays a major role in the success of our program, both as a symbol of commitment and as an essential part of the language learning process.

Credits

Credit at the Language Schools is defined in terms of *units*. One unit equals three semester hours. The seven-week session normally carries a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. Students are therefore urged to discuss the question of transfer credits with their advisors before attending the School. (*All credits expire after ten years.*)

Auditing

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the Language Schools Handbook.

Financial Aid

Middlebury College offers financial assistance to over one-third of the students attending the summer session. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year. It is also available on the Web page www.middlebury.edu/lc.

Enrollment

Upon acceptance, all students must pay a \$300 **non-refundable** enrollment deposit to ensure a place in the School. This deposit will be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level. We reserve the right to place students at the level deemed most beneficial for the acquisition and

improvement of communication in the language. Final placement will be determined by student performance on interviews and examinations administered during the first days of the program. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School. Students enroll in courses in one Language School only.

Students applying to the Portuguese School must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space. Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is highly recommended.

Application materials for the 2006 summer session will be available in November 2005 from:

The Portuguese School

Sunderland Language Center

Middlebury College, Middlebury, Vermont 05753

802/443-5510

languages@middlebury.edu • www.middlebury.edu/lc

2005 Faculty, Visiting Lecturers, Artists, and Administrative Staff

Director: CARMEN CHAVES TESSER, Professor of Romance

Languages, Emerita, University of Georgia; Ph.D., Mississippi State
University

2005 FACULTY

BENEDICT A. CRUZ, World Languages Teacher, Newton Public Schools,
Newton, Mass.; M.A., Middlebury College

ANDRE FRANCO, Spanish and Portuguese Teaching Assistant, University of
Georgia; M.A., University of Georgia; Graduate Student, University of Georgia

LUCIANA NAMORATO, Assistant Professor, University of Oklahoma;
Ph.D., University of North Carolina at Chapel Hill

ALESSANDRA PIRES, Lecturer, University of Pennsylvania;
Ph.D., University of Georgia

REGINA SANTOS, Lecturer, University of North Carolina at Greensboro and
University of North Carolina at Chapel Hill; Ph.D., University of North
Carolina at Chapel Hill

JOSE ANTONIO BACELAR da SILVA, Portuguese Instructor, University
of Arizona; M.A., University of Hawaii at Manoa; Graduate Student,
University of Arizona

2004 VISITING LECTURERS, ARTISTS

(All lectures were presented in Portuguese)

MARTA ALMEIDA, Lecturer in Portuguese, Yale University

Formas de tratamento formais e informais no mundo lusófono

DAURO MARTINS AQUINO, film maker

Boston producer of the film *A fronteira*

JEFF CASON, Associate Professor of Political Science and Director of International Studies, Middlebury College

O Brasil e o Presidente Lula

DARIÉN DAVIS, Associate Professor of History, Middlebury College

Raça, negritude, e nacionalidade

MURILO GABRIELLI, Cultural Advisor, Brazilian Embassy, Washington, D.C.

Raça, etnia, e ação afirmativa no Brasil

THOMAS GEORGE CARACAS GARCIA, Associate Professor of Music
Classical Guitar Concert

CHERIE HAMILTON, Writer, Vanderbilt University

A culinária lusófona

RUSSELL HAMILTON, Professor of Lusophone Studies, Vanderbilt University

A literatura lusófona na África

HAROLDO KOITI-SATO, Corporate Consultant for Human Resources,
Camargo Correa S.A., São Paulo, Brasil

Carreiras e recursos humanos no Brasil

SÍLVIA MARTINS, Social Scientist and Psychiatrist, Washington, D.C.

Jogo patológico

NAOMI MONIZ, Professor of Portuguese and Brazilian Studies,
Georgetown University

O diário da visita de Mishima ao Brasil and Literatura brasileira

LUIZ FERNANDO VALENTE, Professor of Portuguese and Comparative
Literature, Brown University

Que país é este? Definições de brasilidade no século XX

2005 ADMINISTRATIVE STAFF

SANDRA BONOMO, Portuguese School Coordinator, Middlebury College

JOANA FORBES MACHADO, Student Intern, Florida State University

SARAH MARTIN, Bilingual Assistant; B.A., University of Scranton; Graduate
Student in Portuguese and Spanish, University of Georgia

Program of Studies

Daily activities normally include four to five hours of classroom instruction plus additional work in computer laboratories. Schedules, texts, and staffing are subject to change. In addition to the texts listed below, all students in the Portuguese School will engage in extensive reading activities using the texts from the invited lecturers, novels, short-stories, plays, and journalistic accounts. Each level offers three required units encompassing grammatical forms, stylistics and composition, pronunciation and phonetics, oral expression in formal contexts, as well as interpersonal oral expression. Afternoon classes will be thematic in nature with each module lasting approximately two weeks. Already planned for the 2005 session are the following modules:

Culture through Film and Literature; Culture through the Music of MPB; Culture through Journalistic Prose; Brazilian Culture through Race, Gender, and Class.

NEW FOR 2005: *The Portuguese School will offer a special institute for teachers who wish to improve or maintain their Portuguese language skills and also prepare a year-long secondary school course in Portuguese. Teachers who wish to participate in this project will enroll in one of the levels below.*

Beginning Portuguese—PGSE 3101-3102-3103

This course sequence is designed for students with no previous classroom instruction or functional ability in Portuguese, and little or no previous experience in Spanish. Most students completing this course sequence will be able to initiate, sustain, and close a conversation dealing with familiar topics, and will be able to write short narratives and read authentic texts based on specific reading strategies. Based on data gathered during the 2003 and 2004 Portuguese School summers, the majority of students completing this level achieved Intermediate levels in the Oral Proficiency Examination. (3 Units)

Required Texts: Lathrop, Tom, et al. *Brasil: Língua e Cultura*. (2001); Lathrop, Tom. *Brasil, Língua e Cultura: Writing and Language Laboratory Manual*. (2002).

Recommended Text: Britto, M. *Michaelis Portuguese-English Dictionary*. Melhoramentos, 2000.

Advanced-Beginning Portuguese for Spanish Speakers—PGSE 3198-3199-3200

This course sequence focuses specifically on issues that arise when Spanish-speakers learn Portuguese. Because of the similarity between the two languages, typically Spanish speakers progress through Portuguese language classes at a fast rate. In addition, with work on vocabulary and specific structures, they are able to communicate at a higher proficiency level in a shorter period of time. Students with some formal instruction in Portuguese may also place in this level depending on their proficiency. Based on 2003 and 2004 Portuguese School summers, the majority of students completing this level achieved Intermediate High to Advanced Low levels in the Oral Proficiency Examination. (3 Units)

Required Texts: Rosine Celli, *Passagens: Português do Brasil para Estrangeiros*. São Paulo: Pontes. (2000); Rosine Celli, *Passagens: Português do Brasil para Estrangeiros, Exercícios*. São Paulo: Pontes, (2001).

Recommended Text: *Michaelis Dicionário de Sinônimos e Antônimos*. Melhoramentos, 2002.

Intermediate Portuguese I—PGSE 3201-3202-3203

Students enrolling in this sequence will have completed successfully one year of Portuguese and will have a proficiency level of “novice high” or “intermediate low,” according to the ACTFL proficiency guidelines. In this class, they will strengthen their knowledge of grammatical and syntactical structures and improve their mastery of the language while increasing vocabulary and functional communicative ability. Most students successfully completing this sequence will emerge with a proficiency level of “intermediate high.” Depending on motivation, effort, and previous knowledge some students may progress to a level of “advanced low” or “advanced mid” during this sequence. (3 Units)

Required Text: Maria Harumi Otuki de Ponce, Silvia R.B. Andrade Burim, Susanna Florissi, *Tudo Bem: Português para a nova geração*. Vols. 1 and 2. São Paulo: SBS, 2000, 2002.

Recommended Text: *Michaelis Dicionário de Sinônimos e Antônimos*. Melhoramentos, 2002.

Intermediate Portuguese II—PGSE 3301-3302-3303

Students enrolling in this sequence will have completed successfully one or more years of study in Portuguese and will have a proficiency level of at least “intermediate-mid” according to the ACTFL proficiency guidelines. Students will continue to strengthen their knowledge of grammatical and syntactical structures and will continue to master the language while increasing vocabulary through extensive reading. Students completing this sequence will emerge with a proficiency level of “Advanced-low” or “Advanced-Mid.” Depending on motivation, effort, and diligence, some students will progress to Advanced-High during this sequence. (3 Units)

Required Text: Maria Harumi Otuki De Ponce, Silvia R. B. Andrade Burim, Susanna Florissi. *Bem-Vindo*. 4 CD set. Rodrigues, Nelson. *O Casamento*; Almeida, Germano de. *O Testamento do Senhor Araujo da Silva Nepomuceno*; Lispector, Clarice. *A Hora da Estrela*; Machado de Assis. *Dom Casmurro*.

Recommended Text: *Michaelis Dicionário de Sinônimos e Antônimos*. Melhoramentos, 2002.

Advanced Portuguese—PGSE 3401-3402-3403

Students enrolling in this sequence will have a basic mastery of Portuguese and will have a proficiency level of at least “intermediate-high” according to the ACTFL proficiency guidelines. In this sequence, students will continue to increase vocabulary through extensive reading; they will practice writing and speaking at different registers; and they will study cultural and literary texts in depth. Students completing this sequence will emerge with a proficiency level of Advanced-High or Superior. (3 Units)

Required Texts: Cota Fagundes, Francisco. *Um Passo Mais no Português Moderno: Gramática Avançada, Leituras, Composição e Conversação*. (2004); Rodrigues, Nelson. *O Casamento*; Almeida, Germano de. *O Testamento do Senhor Araujo da Silva Nepomuceno*; Lispector, Clarice. *A Hora da Estrela*; Machado de Assis. *Dom Casmurro*.

Recommend Text: *Michaelis Dicionário de Sinônimos e Antônimos*. Melhoramentos, 2002.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

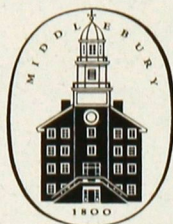
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Portuguese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The
Language
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Middlebury College



The Language Schools
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the Cover: Luciano Tosta makes grammar come alive
for Level 2 students in the 2004 Portuguese School.*

THE Russian SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2005

The Russian School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

(802) 443-5533

e-mail: languages@middlebury.edu

web: www.middlebury.edu/ls

Summer 2005

Nine-Week Session

June 10–August 12

Total Fees: \$7,410

(Tuition \$4,800; Board \$1,872; Room \$738)

Six-Week Session

June 27–August 12

Total Fees: \$5,486

(Tuition \$3,600; Board \$1,353; Room \$533)

The School in Russia Academic Year 2005–06

Graduate Program Tuition, Full year: \$20,500

Undergraduate Program Tuition, Full year:

Moscow \$23,000; Yaroslavl \$20,400; Irkutsk \$23,000

Undergraduate Program Tuition, Semester:

Moscow \$11,500; Yaroslavl \$10,200; Irkutsk \$11,500

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Letter from the Director

Добро пожаловать в Русскую школу Мидлберийского колледжа!

Welcome to the Middlebury Russian School!

Recognized as one of the best Russian language programs in the world, the Middlebury College Russian School has been offering language and culture instruction in Russian in an intensive immersion setting for 60 years. This year we are delighted to welcome you to our 60th anniversary summer. Russian School faculty are united by their love for teaching, their unflagging commitment to students, and their support of the Language Pledge. Many faculty members are textbook authors, and all instructors use the best print and electronic material available. In the intensive and intellectually challenging small classes you will see described here, faculty enable students to apply what they learn and use Russian actively in class in assignments that range from simple role plays to oral presentations on Russian TV news. Our students, in turn, come from a variety of personal, academic, and professional backgrounds, but are united by their strong motivation to learn Russian and their commitment to the Language Pledge. Students say year after year that the Pledge, the formal requirement that students and faculty communicate only in Russian throughout the program, is the key to our success. Our committed faculty and staff and outstanding academic and co-curricular programs, offered in a Russian-only environment and supported by a wide variety of media and technologies, make Russian language and culture come to life in the Vermont landscape which, with its pines and birches, is itself reminiscent of Russia.

Our nine-week intensive language program is divided into seven levels of instruction, so that you are assured of a curricular program that matches your background and needs. You will see placement guidelines and goals described under each level in this bulletin. Students are placed according to their performance on the on-line entrance grammar exam and oral interview upon arrival, and according to their background in Russian.

The six-week graduate session of the Middlebury College Russian School offers degree programs for the Master of Arts in Russian and the Doctor of Modern Languages degree, in addition to coursework for credit transfer and professional development. This summer we will offer courses in language, linguistics, literature, film, culture, and geography. You will see descriptions of each course in this bulletin. Undergraduates placed in Level 5 or above are permitted to audit a graduate course in the afternoon.

Students are able to see their progress in Russian through a series of entrance and exit tests in grammar and the four language skills (reading, writing, listening, and speaking), designed and graded according to nationally recognized standards established by the American Council on the Teaching of Foreign Languages (ACTFL). At the end of the program all students receive a progress

report comparing entrance and exit scores. During the program students can monitor their progress through mid-term progress reports and individual consultations with faculty.

Our internationally recognized academic program is complemented by a stellar co-curricular program. This summer at Middlebury we have a number of exciting guests coming and events planned. We will have two film directors in residence: Vladimir Khotinenko, the director of the groundbreaking 1995 film *The Muslim* (Musul'manin), and screenwriter and director Alexander Chervinsky, whose career ranges from the 1984 film about everyday life in the Soviet Union, *The Blonde Around the Corner* (Blondinka za uglom) to the 2004 novel *Shishkin's Forest* (Shishkin les). Both filmmakers will discuss their work, show some of their films, and work with the student video club in making their own film at the Russian School. We welcome back to Middlebury this summer the folk ensemble Zolotoj Plyos. They will direct our choir and provide Russian music at other events. In honor of our 60th anniversary, and the 50th anniversary of the end of World War II, we will feature a special performance of Stravinsky's *History of a Soldier*. We will also have other guest performances, guest lectures, many of the exciting films that have appeared in Russia over the past two years, and student-run events, including our annual theater production, choir performance, talent show, weekly radio show, and even karaoke and charades evenings. Our graduate symposium will feature the work of our graduate and advanced undergraduate students, who will give presentations and receive feedback from graduate faculty and peers in a professional conference setting.

The School in Russia, established by Middlebury in 1977, was one of the first undergraduate study abroad programs in the Former Soviet Union. Sites are now located in Moscow, Irkutsk, and Yaroslavl for undergraduate study. M.A. and D.M.L. candidates may spend an academic year studying in Moscow as part of their degree program. You can see more details about the School in Russia in this bulletin as well.

I wish you an exciting summer of academic challenges, stimulating cultural events, and great progress in Russian. The Middlebury Russian School provides you with a unique opportunity to immerse yourself fully in Russian language and culture. Take advantage of its many offerings, and enjoy!

With best wishes,

Karen Evans-Romaine
Director

The Russian School

Intensive Language Program (nine-week session)

The nine-week program is intensive by design and will cover two semesters of language study at each level. For more information see sections below called *Credit* and *Intensive Language Courses*.

Graduate Programs (six-week session)

Graduate programs in the Russian School are designed to give the student a broad background in Russian language, literature, and civilization, in the spirit of a Russian Studies program. There are three graduate programs: Master of Arts degree, Doctor of Modern Languages degree, and non-degree. Upon acceptance to the Russian School, applicants take the on-line grammar placement exam and, if the exam score warrants consideration for the graduate program, have a telephone interview with the director in Russian to determine graduate-level eligibility. Courses are selected in consultation with the director and associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency, as determined by the results of placement tests taken prior to registration.

Each course normally meets for one hour, five days per week. A normal load for graduate students is three courses per summer. There is no reduction in tuition for taking less than a full course load. Permission to take an extra course is granted only exceptionally by the director, and must be requested in writing before the start of the session. The fee is \$1,200 to take an additional course during the six-week session.

All graduate students take tests at the beginning and end of the program, as described above in the Letter from the Director, not only as a guide for course selection, but for assessment of student progress and program evaluation.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree, or equivalent, from an accredited institution of higher education, with a major, or equivalent course work, in Russian, and a grade average of B or better. The GRE (Graduate Record Examination) is not required for admission.

The M.A. degree program in Russian is comprised of twelve course units to be taken over a series of four summers on the Vermont campus, or in a combination of two or three summers in Vermont and an academic year at the Middlebury School in Russia taking courses at the Russian State University for the Humanities, Moscow.

Students must successfully complete a preliminary summer of study (called summer of application) on the Vermont campus before being officially accepted to degree candidacy. Admission to the School in Russia is based on performance in three summer courses and on faculty recommendation.

Candidates for the M.A. are expected to take a balanced program including, among the twelve courses, at least two courses in each of the following areas: civilization, language and linguistics, literature. As one of the twelve courses, candidates must take one Independent Study course (RUSS 6888) on the Middlebury campus, completing the M.A. thesis paper written in Russian. Research for this paper is normally started during the candidate's year abroad in Moscow, or during the second or third graduate summer at Middlebury.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A., or equivalent, but these units may not count toward both degrees. For transferring credits toward the M.A. degree, see section called *Transfer of Credit*.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in Russian is a prerequisite for admission to the program. An applicant must also have achieved graduate level in a second language taught at the graduate level at the Language Schools, and be prepared to demonstrate proficiency in that language at the beginning of the first summer. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Russian; three graduate courses in the second language (French, German, Italian, or Spanish); comprehensive examinations in Russian; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Russian and write the qualifying paper.

For further information about the D.M.L. program, please contact the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury, Vermont 05753, (802) 443-5508, languages@middlebury.edu.

Non-degree: In addition to students preparing for Middlebury M.A. or D.M.L. degrees, the Russian School welcomes applications from non-degree students (i.e., students desiring graduate credits for transfer, or individuals who want to take advanced courses in Russian for professional development or personal enrichment).

Co-Curricular Program

The Russian School offers a rich and varied program of activities in addition to courses and homework. These activities are an integral part of the language and cultural studies program and should be taken advantage of by all graduate and undergraduate students alike. Events include films (many subtitled), guest lectures, Russian tea salon, theater and choir productions, talent show, radio programming, school newspaper, soccer, concerts, parties, and receptions.

General Information

Credit

Credit is defined in terms of *units*. One unit equals three semester hours.

Courses in the nine-week session (beginning through advanced, levels 3100-3400) award four units (twelve semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. *All credits expire after ten years.*

Transfer of Credit

Following the summer of application and after formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Registrar of the Language Schools to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit toward an advanced degree at an accredited college or university. The courses must have been taught in Russian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation, and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail, basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission and for a fee. Students enrolled in Level 5 and up in the nine-week program are permitted to audit one graduate course in the Russian School unofficially; however, this course will not appear on the student's transcript. Auditing is not permitted in the 3100-3400 level courses. For more information about auditing and fees, refer to the *Language Schools Handbook*.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Scholarships

The following scholarships have been established in the honor of students, friends, or faculty of the Russian School: Berthe Normano Scholarship Fund; Peter Odabashian Memorial Scholarship; Anastasia Feodorova Pressman Memorial Scholarship; Robin Royle Memorial Scholarship.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the masters or doctoral program of any of the Language Schools on the Middlebury campus or at the Schools Abroad.

The Social Science Research Council has awarded a grant to the Russian School to be used to provide fellowships to qualified students enrolled in upper levels (Level 5 and up, or in the graduate program) of the 2005 summer session.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate fund listed above or from the general grant fund.

Enrollment

Upon acceptance, all students must pay a \$300 non-refundable enrollment deposit to be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of summers in Vermont and an academic year in Moscow. They may enroll in courses in one Language School only, and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space, and is for one summer only.

An applicant who applies for the first time and does not attend may apply to reactivate the application on file for either of the next two summer sessions. Students who have attended a summer session may request a reactivation form at any future time for any of the Language Schools. Admission to the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.

Application materials for the 2006 summer session and the 2006–07 academic year abroad will be available in fall 2005 from:

The Russian School

Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/~ls

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Administration, Faculty, and Staff

Director: KAREN EVANS-ROMAINE, Associate Professor of Russian, Ohio University; Ph.D., University of Michigan

Associate Director: GALINA GENNADIEVNA AKSENOVA, Visiting Lecturer in Russian and Jewish Studies, Smith College (fall 2004); Visiting Heath Professor of Russian, Grinnell College (spring 2005); Kandidatskaya, State Institute of Theater Arts, Moscow

Intensive Language (9-week) Faculty

LYNNE DEBENEDETTE, Senior Lecturer in Russian, Coordinator of Russian Language Program, Brown University; M.A., University of Michigan

VIKTORIA VLADIMIROVNA DRIAGINA, Graduate Student, Pennsylvania State University; M.A., American University

JASON GALIE, Graduate Student, Columbia University, M.A., Columbia University

PETKO IVANOV, Graduate Student, University of Chicago; M.A., University of Chicago

VIKTORIA VALERIEVNA IVLEVA, Graduate Student, University of Wisconsin at Madison; M.A., University of Wisconsin at Madison

LAURA LITTLE, Graduate Student, University of Wisconsin at Madison; M.A., University of Wisconsin at Madison

JULIA VENEDIKTOVNA MIKHAILOVA, Graduate Student, Ohio State University; M.A., Syracuse University

LARISA IVANOVNA MOSKVITINA, Associate Professor of Russian, St. Petersburg State University; Visiting Instructor and Language House Mentor, University of Maryland; Kandidatskaya, St. Petersburg State University

RENEE PERELMUTTER, Graduate Student, University of California at Berkeley; M.A., University of California at Berkeley

MARIA ALEKSEEVNA SHARDAKOVA, Russian Language Program Coordinator, University of Pennsylvania; Kandidatskaya, Moscow State University

ELENA NIKOLAEVNA SHCHEPINA, Associate Professor and Director of Russian Language Program, Smolny College, St. Petersburg State University; Kandidatskaya, Herzen State Pedagogical University, St. Petersburg

SUSMITA SUNDARAM, Visiting Assistant Professor of Russian, Kenyon College; Ph.D., Ohio State University

SVETLANA IGOREVNA TITKOVA, Instructor of Russian, Kitaigorodskaya Center for Foreign Language Instruction, Moscow State University; Diploma, Moscow State University

LARISA ALEKSEEVNA VOLSKAIA, Associate Professor, Herzen State Pedagogical University, St. Petersburg; Russian Language Teaching Fellow, Kenyon College (fall 2004); Kandidatskaya, Herzen State Pedagogical University, St. Petersburg

ANNA ANATOLIEVNA YATSENKO, Visiting Assistant Professor of Russian, Reed College; Kandidatskaya, Herzen State Pedagogical University, St. Petersburg

Graduate (6-week) Faculty

GALINA GENNADIEVNA AKSENOVA, Associate Director, Middlebury Russian School

ELENA YAKOVLEVNA SHMELEVA, Senior Research Fellow, Institute of Russian Language, Russian Academy of Sciences, Moscow; Kandidatskaya, Moscow State University

SVETLANA BORISOVNA STEPANOVA, Associate Professor, St. Petersburg State University; Kandidatskaya, St. Petersburg State University

ILYA YURIEVICH VINITSKY, Assistant Professor of Russian, University of Pennsylvania; Kandidatskaya, Institute of World Literature, Russian Academy of Sciences and Moscow State Pedagogical University

OLGA LVOVNA MEDVEDKOVA, Associate Professor of Geography, Wittenberg University; Kandidatskaya, Moscow State University

Cultural Staff

Choir Directors: Zolotoj Plyos Folk Ensemble: SERGEI GRATCHEV, ELENA SADINA, ALEXANDER SOLOVOV, Saratov, Russia and Mechelen, Belgium; Diploma, Saratov State Conservatory, Russia; Graduates (Gratchev and Sadina), Royal Carillon Academy, Mechelen, Belgium



Theater Directors:

SERGEI BORISOVICH KOKOVKIN, director, playwright, writer, actor, Moscow; director-in-residence, Washington and Lee University (winter 2005); Graduate Diploma, State Institute of Theater, Music and Cinematography, Moscow

ANNA SERGEEVNA RODIONOVA, playwright, screenwriter, actress, Moscow; director-in-residence, Washington and Lee University (winter 2005); Graduate Diploma, Gorky Literary Institute; Diploma, State Institute of Cinematography, Moscow

Artist-in-Residence: OLGA SOLOVOVA, artist, Saratov, Russia and Mechelen, Belgium; High School Diploma, Balakovo Art Academy, Russia

Staff

Coordinators: MARGOT BOWDEN, JUDY OLINICK, Middlebury College

Bilingual Assistant: GERALD MCCAUSLAND, Graduate Student, University of Pittsburgh; M.A., Middlebury College

Bilingual Technology Assistant: KATHLEEN EVANS-ROMAINE, Ohio University; Ph.D., University of Michigan

Guest Artists

VLADIMIR IVANOVICH KHOTINENKO, film director, faculty member, State Institute of Cinematography, Moscow

ALEXANDER CHERVINSKY, screenwriter, writer, producer, playwright, New York

Nine-Week Intensive Language Courses

RUSS 3102-3103-3104-3105 Introductory Russian

Level 1 (equivalent to 1st–2nd semesters)

Instructors: Sundaram (lead teacher), deBenedette

For students with very little or no previous classroom instruction in Russian. Starting from scratch, with a weekend “survival Russian” course before taking the Language Pledge, students learn the alphabet and learn to read and understand spoken Russian, learn to write and speak Russian in basic and predictable contexts (ordering a meal in a restaurant, asking directions on the street). Students master the basic grammatical structures of the language and acquire a beginning vocabulary, practiced in weekly compositions. Students completing this course typically have novice high or intermediate low language skills. (4 Units)

Required Texts: Robin/Evans-Romaine/Shatalina/Robin, *Golosa* Volumes 1&2, 3rd ed. (Prentice Hall).

RUSS 3198-3201 Advanced Introductory Russian

Level 2 (equivalent to 2nd–3rd semesters)

Instructors: Mikhailova (lead teacher), Galie

For students with approximately 100 hours of prior formal classroom instruction in Russian. Students placing into this course have usually had one year of college Russian (at three hours per week). The course reviews the main points of basic Russian grammar and focuses on communicative competence in reading, writing, listening, and speaking. Students typically complete this course with intermediate low to intermediate mid language skills. (4 Units)

Required Texts: Robin/Evans-Romaine/Shatalina/Robin, *Golosa* Volume 2, 3rd ed.; Kagan/Miller, *V puti* (Prentice Hall).

RUSS 3202-3205 Basic Intermediate Russian

Level 3 (equivalent to 3rd–4th semesters)

Instructors: Shardakova (lead teacher), Little

For students with approximately 150 hours of prior formal classroom instruction in Russian. In this class, students review the basic grammatical and syntactic structures of the Russian language and improve their mastery of this foundation of the language while acquiring an active vocabulary of approximately 1,500 words. The course develops students’ reading, writing, listening, and speaking skills through regular listening and reading assignments, compositions, and oral presentations. Students typically complete this course with intermediate mid language skills. (4 Units)

Required Text: Zaitsev/Martin, *Russian Stage Two: Welcome Back!* (Kendall/Hunt).

RUSS 3298-3201 Intermediate Russian

Level 4 (equivalent to 4th–5th semesters)

Instructors: Ivleva (lead teacher), Perelmutter

For students with approximately 200 hours of prior formal classroom instruction in Russian. In this class students review the basic grammatical and syntactic structures of the Russian language and improve their mastery of this foundation of the language while acquiring an active vocabulary of approximately 1,700 words. Students read various literary and press texts and watch classic Russian films. We expect students to complete this course with intermediate mid to intermediate high language skills. (4 Units)

Required Texts: Kagan/Miller, *V puti* (Prentice Hall); Khavronina/Shirochenskaia, *Russian in Exercises (Russkii iazyk v uprazhneniakh)*, 12th ed. (Russky yazyk); Levine, *Russian Grammar* (Schaum's Outline Series, McGraw-Hill); Kashper/Kagan/Morozova, *Cinema for Russian Conversation*, Vol. 1. (Focus Publishing/Pullins).

RUSS 3302-3305 Advanced Intermediate Russian

Level 5 (equivalent to 5th–6th semesters)

Instructors: Titkova (lead teacher), Moskvitina

For students with 300 hours of prior formal classroom instruction in Russian. In this class students review the basic grammatical and syntactic structures of the Russian language and focus their attention on more challenging structures of the language such as participles, comparative forms, and verbs of motion. At the end of the summer most students have an active vocabulary approaching 2,000 words. Readings for the class include short prose works and articles from the press. Significant time is devoted to development of listening comprehension through video viewings. Students typically complete this course with intermediate high language skills. (4 Units)

Required Texts: two coursepacks (grammar materials and listening comprehension exercises; readings).

RUSS 3398-3401 Advanced Russian I

Level 6 (equivalent to 6th–7th semesters)

Instructors: Volskaia (lead teacher), Ivanov

For students with at least 350 hours of prior formal instruction in Russian, or fewer hours of formal instruction but a semester or more in Russia. In this class, students strengthen their command of participles, verbal adverbs, quantitative expressions (measurements and other numeric expressions), and complex syntax. Students focus on expanding their vocabulary in this course, building up semantic fields in various topic areas such as health and illness, the city, and so forth, in order to develop an active vocabulary of 2,250 words. Students watch Russian films, read short stories, poetry, and newspaper articles, complete oral assignments including the preparation and delivery of short presentations. We expect students to complete this course with intermediate high to advanced low language skills. (4 Units)

Required Texts: Rosengrant/Lifshitz, *Focus on Russian* (Wiley); Tall/Vlasikova, *Let's Talk About Life* (Wiley); Wade, *A Comprehensive Russian Grammar* (Blackwell); Glazunova, *Grammatika russkogo iazyka v uprazhneniiakh i kommentariiax* (St. Petersburg: Zlatoust); Landsman/Rodimkina, *Russia in the Mirror of Modern Prose: Texts and Exercises* (St. Petersburg: Zlatoust); coursepack of materials for reading, grammar, and in-class film viewings.

RUSS 3402-3405 Advanced Russian II

Level 7 (equivalent to 7th–8th semesters)

Instructors: Shchepina (lead teacher), Yatsenko

For students with at least 400 hours of prior formal instruction in Russian, or fewer hours of formal instruction but a semester or more in Russia. In this class, students tackle the more complicated grammatical and syntactic structures of the Russian language and significantly increase their vocabulary by studying Russian idioms and synonyms. The course focuses a good deal of attention on the development of students' lexical competence (to an active vocabulary of 2,500 words) by acquainting them with prototypical models of the word formation and derivation processes of contemporary standard Russian. Much of the class's work is devoted to the detailed analysis of a few classic Russian films, as well as the reading of contemporary poems, short stories, and excerpts of longer prose works. Students are also expected to give short presentations. Students typically complete this course with advanced low to advanced mid language skills. (4 Units)

Required Texts: Yatsenko, *Vyrazhenie ustupitel'noi semantiki v russkom iazyke* (Reed College); Kozhevnikov/Kozhevnikova, *Ot kornia - k slovu: Uchebnoe posobie po leksike i slovoobrazovaniu dlia inostrantsev, izuchaiushchuih russkii iazyk* (St. Petersburg: Saga/Nauka); coursepack of readings.

Recommended Text: Wade, *A Comprehensive Russian Grammar, Russian Grammar Workbook* (Blackwell).

Six-Week Graduate Program of Studies

Language and Linguistics

RUSS 6506 Advanced Grammar

Shmeleva, 9 A.M.

This course is intended for students who want to have a thorough knowledge of Russian grammar. Attention will be paid mainly to those themes which usually prove to be the most difficult for students of Russian as a foreign language: meanings and uses of cases, productive and non-productive types of Russian verbs, verbal aspect, verbs of motion, the use of pronouns and the meanings and uses of conjunctions and conjunctive words in compound and complex sentences. Reading and analysis of novels and newspaper articles, as well as assigned grammar exercises and essays, will help students use correct grammatical forms

and constructions automatically. Final exam has three parts: grammar test, writing, and use of Russian. (1 Unit)

Required Texts: Andrews/Aver'ianova/Piadusova. *Russkii glagol. Formy i funktsii.* (Russky yazyk); *Vsemu svoe vremia. Sredstva i sposoby vyrazheniia vremeni v russkom iazyke* (Russky yazyk).

RUSS 6511 Readings in the Contemporary Russian Press

Stepanova, 11 A.M.

Cross-listed with *Civilization*.

This course will focus on the development of vocabulary related to Russian media, and of reading, listening, speaking, and writing skills through reading, viewing, and discussion of various materials in the journalistic and popular press. We will discuss the political, economic, social, and cultural life of Russia as represented in the media. At home students will read assigned press materials and do grammatical and lexical exercises to develop vocabulary. In class we will watch television programs thematically linked with the assigned readings. Students will be required to convey the author's opinion and their own, to participate in debates, and to give and respond to oral reports. Grades will be assessed according to class participation, homework, an oral report, weekly compositions, and a final examination. (1 Unit)

Required Text: coursepack.

RUSS 6614 New Trends in Russian

Shmeleva, 10 A.M.

The aim of the course is to give students tools and methods for understanding Russian as it is spoken today. A variety of classroom activities, both creative and analytical, will help students develop confidence and skill in reading Russian newspapers, watching TV and movies, enjoying songs and jokes. Special attention will be paid to the new trends in Russian such as internationalization, jargonization, the growth of analitism, the increasing semantic value of colloquial forms of speech, the increasing breadth of variations of the norm, the increasing distinctions between male and female speech patterns, the influence of computerized texts on the language, etc. There will be regular written assignments. The final exam will have five components: reading, writing, use of Russian, listening and speaking. (1 Unit)

Required Texts: Shkapenko/Huebner. *Russkii 'tusovochnyi' kak inostrannyi: uchebnoe posobie* (Kaliningrad: FGUIPP 'Iantarnyi skaz'); Rodimkina/Reilly/Landsman, *Rossiiia segodnia. Teksty i uprazhneniia* (St. Petersburg: Zlatoust).

Literature

RUSS 6616 Madness and Madmen in Russian Culture

Vinitzky, 2 P.M.

Cross-listed with *Civilization*.

The problem of madness has preoccupied Russian minds since the very beginning of Russia's troubled history. This issue has been treated by a number of brilliant Russian authors and artists not only as a medical or psychological matter, but also as a metaphysical one, touching the deepest levels of human consciousness, encompassing problems of suffering, imagination, history, sex, social and world order, evil, retribution, death, and the afterlife. Therefore it is illuminating for a deeper understanding of Russian culture to examine how major Russian authors have depicted madness and madmen in their works, how these works reflected the authors' psychological, aesthetic and ideological views, as well as historical and cultural processes in Russia. This course will explore the theme of madness in Russian literature and arts from the medieval period through the October Revolution of 1917. The discussion will include formative masterpieces by Russian writers (Pushkin, Dostoevsky, Tolstoy, Chekhov, and Bulgakov), painters (Repin, Vrubel, Filonov), composers (Mussorgsky, Tchaikovsky, and Stravinsky), and directors of films (Protazanov, Eisenstein), as well as non-fictional documents, such as Russian medical, judicial, political, and philosophical treatises and essays on madness. Class consists of lecture, discussion, short essays, and two in-class, closed-book exams. Reading assignments will draw from theoretical, cultural-historical, and literary sources. (1 Unit)

Required Text: Coursepack.

RUSS 6764 Anton Chekhov

Vinitzky, 1 P.M.

This course will examine Anton Chekhov's works, both in prose and drama, within the broad cultural context of his age (the 1880s–1900s): literary, theatrical, social, and ideological. We will discuss the developments of Chekhov's literary career from his early comic stories through his later “melancholy” stories and plays. We will also discuss Chekhov's poetics as a cultural phenomenon of the (pre-)Modernist age and Chekhov's enormous impact on twentieth-century Russian and Western literature and drama. Students will read 25–30 pages of Chekhov's works for each class session. Readings will also include selections from nineteenth-century Russian and Western literature and drama, as well as excerpts from major critical works on Chekhov (30 pages per week). Class lectures and discussions will be supplemented by frequent video and musical presentations, including screen versions of Chekhov's works and Gavrillin's ballet *Anyuta*. We will also have a special class session dedicated to contemporaries' parodies on Chekhov's art and try to write and stage a “mock” Chekhovian play, based on our knowledge of his artistic device. Requirements include one short (one-page) essay per week, a mid-term paper (5 pages), and a final exam. (1 Unit)

Required Text: Chekhov. *Povesti. Rasskazy. P'iesy*. Seriya bessmertnaia biblioteka (Moscow: Rapol Klassik).

Civilization

RUSS 6511 Readings in the Contemporary Russian Press

Stepanova, 11 A.M.

Cross-listed with *Language and Linguistics*.

This course will focus on the development of vocabulary related to Russian media, and of reading, listening, speaking, and writing skills through reading, viewing, and discussion of various materials in the journalistic and popular press. We will discuss the political, economic, social, and cultural life of Russia as represented in the media. At home students will read assigned press materials and do grammatical and lexical exercises to develop vocabulary. In class we will watch television programs thematically linked with the assigned readings. Students will be required to convey the author's opinion and their own, to participate in debates, and to give and respond to oral reports. Grades will be assessed according to class participation, homework, an oral report, weekly compositions, and a final examination. (1 Unit)

Required Text: coursepack.

RUSS 6616 Madness and Madmen in Russian Culture

Vinitsky, 2 P.M.

Cross-listed with *Literature*.

The problem of madness has preoccupied Russian minds since the very beginning of Russia's troubled history. This issue has been treated by a number of brilliant Russian authors and artists not only as a medical or psychological matter, but also as a metaphysical one, touching the deepest levels of human consciousness, encompassing problems of suffering, imagination, history, sex, social and world order, evil, retribution, death, and the afterlife. Therefore it is illuminating for a deeper understanding of Russian culture to examine how major Russian authors have depicted madness and madmen in their works, how these works reflected the authors' psychological, aesthetic and ideological views, as well as historical and cultural processes in Russia. This course will explore the theme of madness in Russian literature and arts from the medieval period through the October Revolution of 1917. The discussion will include formative masterpieces by Russian writers (Pushkin, Dostoevsky, Tolstoy, Chekhov, and Bulgakov), painters (Repin, Vrubel, Filonov), composers (Mussorgsky, Tchaikovsky, and Stravinsky), and directors of films (Protazanov, Eisenstein), as well as non-fictional documents, such as Russian medical, judicial, political, and philosophical treatises and essays on madness. Class consists of lecture, discussion, short essays, and two in-class, closed-book exams. Reading assignments will draw from theoretical, cultural-historical, and literary sources. (1 Unit)

Required Text: coursepack.

RUSS 6657 Geography of Russia and Central Eurasia

Medvedkova, 2 P.M.

The focus of this course is the changing social, political and economic environment of Russia and its independent neighbors. Before the fall of the Soviet Union it was customary to treat the Soviet Empire as one entity. After more than a decade of independence each of the post-Soviet states follows its own path. The Baltic countries became members of the European Union and are following the globalization trend. On the other side of the spectrum, the Moslem countries of Central Asia achieved sudden independence in 1991 and had to choose their own track. Are they remaking the Soviet Union at large, or did the collapse of the USSR simply reveal deeply rooted traditional societies suppressed by a super-power? All of a sudden, these landlocked states received worldwide attention because of their Moslem culture, close proximity to such countries as Afghanistan and Iran, and recently discovered oil resources. An unveiling of the development of the newly independent states makes geography a fascinating subject to study. Assignments will include regular readings, map assignments, presentations, papers, and midterm and final exams. (1 Unit)

Required Texts: Rodionova. *Ekonomicheskaja geografiia i regional'naia ekonomika*.

3rd edition (Moscow: Izdatel'stvo Moskovskii litsei); Ratanov/Baburin, eds.

Ekonomicheskaja i sotsial'naia geografiia stran blizhnego zarubezhia. Posobie dlja VUZov (Moscow: DROFA); *Outline Map of the Former Soviet Union* (Rand McNally).

RUSS 6700 The Modernization of Russia: from Empire to Nation State

Medvedkova, 10 A.M.

The focus of this course is on modernization of the Russian society, its transition from traditional, agrarian, patriarchal, and holistic to modern, post-industrial, democratic and individualistic. We will discuss the social mutation that started in Russia several centuries ago and is still in the making. Russia is on the cross-roads, not the first time in its history; it struggles once again, trying to define its destiny between Westernizers and Russophiles. What does the future hold: the restoration of Russian autocracy, the bumpy road towards democracy, or the third way of a conservative modernization? Themes covered in the course will include industrialization, cultural revolution and the development of the Soviet man, the collective vs. the individual, demography and family dynamics, population mobility, centralization vs. separatism, the emergence of a middle class, globalization, and future scenarios. Assignments will include regular readings, presentations, in-class debates, papers, and midterm and final exams. (1 Unit)

Required Text: Vishnevskii, *Serp i rubl'* (Moscow: OGI).

RUSS 6668 The Russian Television Mini-Series

Aksenova, 1 P.M.

The television mini-series has become one of the fastest rising, most popular, and most innovative genres in recent Russian film, and the subject of much discussion in the critical and popular press. In this course students will watch and analyze, using the methodology of cultural studies, selected parts from the most popular Russian television mini-series, including *Azazel* (*Azazello*, 2002), *Bal'zakovskii vozrast* (*Middle Age*, 2002), *Banditskii Peterburg* (*Bandits' Petersburg*, 2000-2003), *Bednaia Nastia* (*Poor Nastya*, 2003), *Brigada* (*The Brigade*, 2002), *Granitsa. Tazhnyi roman* (*The Border: A Taiga Romance*, 2000), *Idiot* (2003), *Kamenskaia* (1999-2003), *Moskovskaia saga* (*Moscow Saga*, 2004), and *Uchastok* (*The Precinct*, 2003). The films presented in this course will show the diversity of texts used for mini-series, from adaptation of Russian classic and contemporary literature and original scenario to pulp fiction; represent a variety of cinematic genres, from detective to melodrama; and reflect different historical periods from a contemporary point of view. Besides regular participation in class discussions, students will make one oral presentation and write a final paper. (1 Unit)

Required Text: none.

RUSS 6888 Independent Study (Staff)

This course consists of a thesis written in Russian, for which an advisor will be assigned, and is a requirement for M.A. candidates. The course can only be taken for the completion of the master's thesis and may be taken only once. (1 Unit)

RUSS 6903 Research Paper

This research paper is a requirement for D.M.L. candidates during their summer of application. (1 Unit)

The School in Russia

Middlebury established one of the first undergraduate study abroad programs in the Former Soviet Union at the Pushkin Institute in 1977. In September 1991, the Middlebury School in Russia for graduate and undergraduate programs moved to Moscow State University. In 1997 we added undergraduate programs at Voronezh and Yaroslavl State Universities, and an additional site at Irkutsk State University in 1998. In 2000, students in Moscow began attending classes at the Russian State University for the Humanities (RGGU). Currently, undergraduates may study for one semester or the academic year in Irkutsk, Moscow, or Yaroslavl. (The program in Voronezh is temporarily discontinued.) The graduate program for M.A. candidates is offered only in Moscow, for a full academic year. The director of the School in Russia supervises all aspects of the program, while resident coordinators oversee the daily operation of the programs at the Russian host campuses.

Undergraduate Program

For detailed information about our undergraduate programs, please request a Viewbook from:

Office of Off-Campus Study

Sunderland Language Center

Middlebury College

Middlebury, Vermont 05753

(802) 443-5745

schoolsabroad@middlebury.edu

Information and application forms are available at:
<http://web.middlebury.edu/msa/schools/russia/default.htm>

Graduate Program

All graduate students must complete a summer of study on the Vermont campus before going to Moscow.

Graduate students take three courses (three units of graduate credit) per semester, chosen from the offerings of the Russian State University for the Humanities (RGGU). Numerical grades are converted to Middlebury's letter equivalents.

Housing

Middlebury is committed to maintaining a high living standard and a secure environment for its students. Undergraduates in Irkutsk, Moscow, and Yaroslavl are housed with host families. Graduate students in Moscow are housed in a dormitory at RGGU.

Travel and Co-Curricular Activities

Students participate in a variety of excursions and field trips designed to introduce them to places of local and regional interest. Many of the local excursions complement the course work.

Students are encouraged to participate in co-curricular activities organized by the university as well as private clubs and organizations. Previous participants have sung in choirs, played soccer, volleyball, and ice hockey, and taken ballroom dancing lessons. Students also have the option of participating in a non-credit bearing internship.

Sample Moscow Graduate Course Offerings

The following list is representative of the courses that Middlebury graduate students have taken at the Russian State University for the Humanities in Moscow (RGGU) in recent years. Some may not be offered every year.

Graduate students are allowed to take a maximum of three courses specially designed for Middlebury graduate students, into which only those students are admitted. The rest of the courses must be “mainstream” courses, in which they are in class with Russian students regularly enrolled at RGGU.

Mainstream Classes

Literature

Silver Age Literature
History of Russian Literature
1870–1890
Russian Folklore

History/Politics (cont.)
Political Management
Russian Civil Law
Regional History of Russia

History/Politics

History of the USSR & Russian
Federation
Political History 10th C–1800
Russian Political History, 1861–1991
20th-Century Russian History
History of Moscow
Russian Political Culture

Culture/Civilization

History of Russian Film
Russian Art History, 1000–1700
Russian Film 1930–WWII
Russian Film 1970–present
History of Russian Culture
History of Russian Philosophy
History of Russian Psychology

Middlebury Courses (“spetskursy”)

Literature

Works of Chekhov
Russian Literature, 1920s–30s
Silver Age Literature

19th-Century Russian History
History of Russia, 15th–18th Centuries

Culture/Civilization

Russian Cultural History, 20th
Century
Russian Mass (Pop) Culture

History/Politics

Russian History to 1700

For further information about School in Russia
graduate programs and an application, please contact:

The School in Russia
Office of Off-Campus Study
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 443-5745

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/ada.

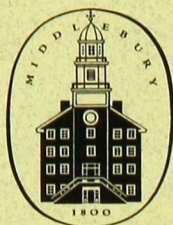
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Russian School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The
Language
Pledge®

The Language Pledge is a
registered trademark of
Middlebury College



The Language Schools
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

Intensive language study in the 2004 Russian School.

THE Spanish SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2005
Academic Year 2005–2006

The Spanish School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

VOICE: 802/443-5510

FAX: 802/443-2075

spanish@middlebury.edu

www.middlebury.edu/ls/spanish

Summer 2005

■ Seven-Week Session

June 24–August 12

Total: \$5,630

Tuition \$3,600; Board \$1,456; Room \$574

■ Six-Week Graduate

Session in Guadalajara

June 27–August 12

Total: \$5,486

Tuition \$3,600; Board \$1,353; Room \$533

■ Six-Week Graduate

Session in Vermont

June 27–August 12

Total: \$5,486

Tuition \$3,600; Board \$1,353; Room \$533

The School in Spain/Academic Year 2005–2006

Graduate Program Tuition: Full year—\$14,685

Undergraduate Program Tuition: Full year—\$15,840; Semester—\$7,920

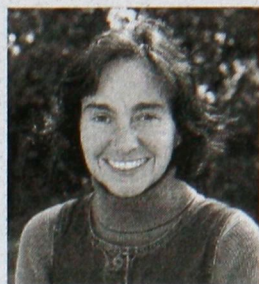
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The Program for 2005

¡Bienvenidos a la sesión de verano del 2005 de la Escuela Española!

Este verano ofrece muchas posibilidades para los estudiantes de la Escuela Española, tanto en la selección de cursos—a nivel graduado y a nivel de pregraduado—como en la variedad de actividades co-curriculares. Los estudiantes vienen a la Escuela Española principalmente para estudiar; sin disminuir este aspecto central del programa, reconocemos también que hay muchas maneras de aprender, y que la inmersión cultural es tan importante, y tan cargada de información valiosa, como lo son las clases académicas. Por eso, hemos armado una gran variedad de actividades, espectáculos, conferencias y presentaciones, y películas representativas de todo el mundo panhispánico:



Susan Carvalho

- Inauguraremos la sesión con un calipso caribeño, una fiesta organizado y encabezado por la percusionista venezolana Jackeline Rago y su banda The Snake Trio, para celebrar la diversidad del mundo hispano con música, baile, y comida.
- Como Escritor-en-Residencia tenemos el honor de invitar al novelista y cuentista argentino Mempo Giardinelli, ganador del prestigioso Premio Rómulo Gallego. Si Uds. quieren prepararse para su visita, recomiendo que la conozcan a través de la lectura de algunas de sus novelas: *Luna caliente*, *La revolución en bicicleta*, *Qué solos se quedan los muertos*, *Imposible equilibrio*, *Final de novela en Patagonia*, y la conocida *Santo oficio de la memoria*, novela que ganó el Premio Rómulo Gallegos en 1993. Con él y con otros escritores, a quienes Uds. conocerán a través de lecturas públicas, conferencias, y discusiones informales de tipo mesa redonda, discutiremos las cuestiones políticas y sociales más urgentes con las que los países latino-americanos se enfrentan hoy día. Mempo Giardinelli ofrecerá un taller de la creación literaria, para los estudiantes interesados, durante la semana de su estadía en Middlebury.
- También tenemos como parte de nuestro profesorado al poeta español Fernando Operé, quien nos enseñará la literatura desde los nuevos ángulos de su propia experiencia, y también ofrecerá un taller de poesía para los poetas numerosos dentro del cuerpo estudiantil.
- Como Artista-en-Residencia nos honra con su presencia Aquilino González Barrio, profesor de escultura en Salamanca. Algunos de Uds. ya lo conocen del año pasado, cuando compartió sus talentos con la famosa Exposición de la Ñ. El ofrecerá otro Taller de Arte este verano, para estudiantes de todos niveles con talento, aspiraciones o interés artístico.

- Celebraremos el cuarto centenario de la publicación del clásico *Don Quijote de la Mancha*, con varios acontecimientos: una lectura de la obra entera en voz alta, un proyecto de unas 24 horas seguidas, en el que participarán estudiantes de todos los niveles; una presentación de imágenes artísticas del *Quijote* a lo largo de los siglos, por los conocidos críticos John J. Allen y Patricia Finch; una clase sobre la obra de Cervantes, al nivel graduado, con el especialista en Siglo de Oro Antonio Carreño de Brown University; y la presentación de varios entremeses cervantinos, al aire libre.
- Tendremos el honor de contar con la presencia de varios músicos conocidos. Inauguraremos la sesión con un concierto por el pianista granadino, Francisco Álvarez Díaz; y también durante la primera semana la cantante venezolana Noemí Lugo presentará un panorama musical de los países hispanos.
- Contando con la posible participación de la Escuela Árabe y con la presencia de dos especialistas en las relaciones complejas entre España y el mundo árabe, ofreceremos una presentación y discusión que se enfoca en este rico *bricolage* cultural.

Habrán otras conferencias y discusiones sobre el teatro, sobre la pedagogía, y sobre otros temas de interés inmediato para nuestros estudiantes.

El objetivo de todas estas actividades, junto con la conocida zarzuela, el teatro, el coro, el festival de cine, juegos, bailes, deportes, clubes de cocina, etc., es coordinar el aprendizaje lingüístico y cultural con los intereses que Uds. ya traerán a la experiencia “middleburiana.” Cada verano es diferente, no sólo por los cambios de directores y los cambios dentro del profesorado sino, y principalmente, por los nuevos talentos y las nuevas energías que Uds. aporten a los logros del programa. Contamos con su entusiasmo, su dedicación y su energía para que este verano sea uno de los más memorables, para que la “Clase de 2005” deje su marca en la historia de la Escuela, y para que las tradiciones de los 88 años de la Escuela Española continúen revigorizándose.

¡Adelante!

Susan Carvalho

Directora, Escuela Española

Spanish At Middlebury

The Spanish School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in Spain has programs designed for undergraduates wishing to spend their junior year in Spain and for graduates who complete their M.A. degree with an academic year in Madrid. The new graduate program in Guadalajara was designed primarily for students in their second or third summer of Middlebury M.A. coursework, or for those who are completing the residency abroad requirement for the D.M.L. degree. There is also the possibility that M.A. students may be allowed to participate during their fourth and final summer. The program is also open to M.A. and doctoral students enrolled in other accredited universities.

Graduate Degrees

Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written Spanish. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in Spanish, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus and the Guadalajara campus or during an academic year in Madrid. The program provides a broad base in language, literature, and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken as part of the admissions process.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in Spanish is a prerequisite for entrance to the program as well as graduate level in a second language (French, German, Italian, or Russian) before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Spanish; three graduate courses in a second language (French, German, Italian, or Russian); a comprehensive examination in Spanish; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-400) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire.

Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree (first language) may request permission from the Language Schools Registrar to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Spanish in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the Director of the Spanish School. Auditing is not permitted in levels 100-400, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are \$1,318 (tuition \$780; room and board \$538).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Financial aid is available to academically qualified students who demonstrate need as determined by the Office of Financial Aid. Students in the master's program are eligible for aid for four summers or one summer and an academic year abroad. Exceptions may be made for SPAN 6501 students going abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Enrollment

Upon acceptance, all students must pay a \$300 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the Coordinator of the Spanish School before the beginning of the session. Only students who need a fourth course in order to graduate at the end of the session will be granted permission. The extra course fee for the six-week session is \$1,200.

Application and Admission

Application materials for the 2006 summer session and the 2006–2007 academic year abroad will be available in the fall of 2005 from:

The Spanish School

Sunderland Language Center

Middlebury College

Middlebury, VT 05753

802-443-5510

spanish@middlebury.edu

www.middlebury.edu/lspanish

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.

Administration, Faculty, and Staff

DIRECTOR

Susan Carvalho, born in the United States, received her Ph.D. from the University of Virginia. Dr. Carvalho is currently Acting Chair of the Department of Hispanic Studies, and Associate Professor of Spanish American literature, at the University of Kentucky. Professor Carvalho's research has focused on the works of Isabel Allende and Gabriel García Márquez. She is currently working on issues of space, place, and power in popular women's writing of Spanish America. Professor Carvalho has served as Director of Graduate Studies and Director of Undergraduate Studies at the University of Kentucky, and is Executive Director of the Kentucky Foreign Language Conference. Her classroom teaching earned her the Alumni Association Great Teacher Award in 1997. She was also recently nominated as Advisor of the Year (2000), and in 2002 received the prestigious William Sturgill Award for Outstanding Contributions to Graduate Education.

ASSISTANT DIRECTORS

Carlos Cabrera from Spain, earned his Ph.D. at the Universidad de Salamanca, where he received the distinguished *Premio Extraordinario de Doctorado*. He currently serves as Professor on the Faculty of Philology, Assistant Director of the Department of Spanish, Academic Advisor for AIFS in Salamanca. He has taught in the graduate program of the Spanish School since 1990. Professor Cabrera has served on review committees for the D.E.L.E. in Tokyo, and he has taught in a variety of North American programs for undergraduate and graduate American students (New York-Cortland, Penn State, Emory, James Madison, Wake-Forest, etc.), and European programs for teachers specializing in Spanish. He is also a teacher in the Master of ELE at the University of Salamanca. In addition to a variety of articles on the history of Spanish and Spanish grammar, Dr. Cabrera is the author of an edition of *Observaciones críticas sobre la excelencia de la lengua castellana* by A. de Capmany. He is currently working on a *History of Spanish Orthography* and *Gramática Visual del Español*.

Antonio Carreño, from Spain, received his Ph.D. from Yale University and taught at Yale, Columbia, and the University of Illinois before moving to Brown University where he holds the W. Duncan MacMillan Family Professorship in the Humanities. A specialist in 16th- and 17th-century Spanish Literature with an emphasis on Golden Age Poetry and the *comedia*, Professor Carreño has published extensively in this field and on contemporary Spanish poetry: *La dialéctica de la identidad en la poesía contemporánea*, *El romancero lírico de Lope de Vega*, as well as editions of many Golden Age works and over eighty essays. Professor Carreño has received numerous fellowships (Guggenheim, Fulbright, National Endowment for the Humanities, American Council of Learned Societies, American Philosophical Society), as well as awards and recognitions: The Ramón Menéndez Pidal Prize by the Spanish Royal Academy and the *Encomienda de la Orden Isabel la Católica*, which was conferred in 1998 by the

King of Spain. Professor Carreño has served as President of the International Association of Galician Studies, and as Treasurer and Vice-President of the International Association of Hispanists. He has been Chairman of the Department of Hispanic Studies at Brown for six consecutive years.

Robert L. Davis is Associate Professor and the Director of the Spanish Language Program at the University of Oregon. He teaches courses in Spanish language, historical linguistics, and teaching methodology. His interests include language pedagogy and material development, in particular the development of language skills within content-based instruction. He has co-authored an introductory text book on the language and cultures of the Spanish-speaking world (*Entrevistas*, McGraw Hill, 2004), an advanced oral skills textbook (*Tertulia*, ITP, 2001), and articles on language pedagogy, material development, and language program direction.

FACULTY

Rebeca Acevedo, from Mexico, received her Ph.D. from the University of Michigan. She is currently Associate Professor of Spanish linguistics, at Loyola Marymount University. Her research focuses on issues of linguistic policies, dialectology, intercultural rhetoric, and Mexican and USA Spanish. Her recent publications include "Perspectiva histórica del paradigma verbal en el español de California" in *Research on Spanish in the United States* (2000), *El español mexicano durante la Colonia: El paradigma verbal en el altiplano central* (2000) and, has been co-author of "El género periodístico en el español de los Estados Unidos" in *Revista Iberoamericana* (2003) and *A manera de ensayo* (1998)

Arantxa Alegre-Gonzalez, from Madrid, Spain, earned her B.A. and M.A. degrees from Universidad Autónoma of Madrid in Arabic and her B.A. in Spanish from UNED (Universidad Española a Distancia). She obtained her Ph.D. in Arabic Medieval Travel Literature from Universidad Autónoma of Madrid in 2004 after having already started her academic career in the United States. Her research since then has focused on Spanish Medieval Travel Literature. She currently teaches Spanish in the Modern Languages Department at Ohio University (Athens, OH). She has taught Spanish at Instituto Cervantes in Cairo (Egypt), and in several American universities such as Samford University (Birmingham, AL) and Washington & Lee University (Lexington, VA). Among other things, she is working on developing the Arabic Program for Towson University (MD) where she will be working next academic year, teaching both Arabic and Spanish, and on developing her dissertation into a book to be published in Spain. Her professional activities (articles, papers, conferences) reflect her areas of interest on Medieval Travel Comparative Literature, specifically issues related to the Nile in writers from that period.

Francisco Álvarez, from Spain, is a professor of piano at the Conservatorio Superior de Música de Granada (Spain). His professional training includes studies at The Royal Conservatory of Music in Madrid, The Cleveland Institute of Music, and Southern Methodist University in Dallas. He made his orchestral debut in 1984 at the Sundome in Phoenix. Specializing in Spanish and Latin American repertoire, he has performed as a soloist in major halls in Spain, the United States, Europe and South America and has recorded unusual music from Spain and South America for the National Radio of Spain. He has been invited by the prestigious March Foundation of Madrid to perform in the series “*El piano Iberoamericano*,” has toured South America performing Spanish Music, and has played for the Spanish Ambassador in the United States. He has conducted numerous Master Classes and piano courses throughout Spain (Jerez de la Frontera, Guadix, Cursos Manuel de Falla, Jenneuses Musicaux de Granada) and Central Europe. Mr. Álvarez has made Spanish Music repertoire and style known abroad through numerous lectures and concerts throughout the United States (Kentucky University, Ashland University, Northern Arizona University) and has performed this repertoire during the past decade for the Spanish School at Middlebury College.

Malena Armstrong, from Buenos Aires, Argentina, holds an M.A. and a Doctorate of Modern Languages (in Spanish and German) from Middlebury College. Between 1982 and 1996, she taught courses in Spanish literature and culture at various campuses of the University of Maryland in Germany, and courses in civilization and culture at the Advanced Technical College (Fachhochschule). Professor Armstrong is currently teaching Spanish Language and Spanish and Latin American Literature at the Cervantes Institute in Munich. Her publications include articles on linguistics and literary criticism, as well as several poems and short stories that have been published in literary magazines and anthologies in Argentina, Germany, and the United States. Professor Armstrong's story, *El retrato*, won first prize at the XIII Certamen de Literatura en Lengua Castellana in Germany, 1993; and her story, *Muy Sres. míos*, won first prize at the XXV Anniversary of the Tertulia Literaria in Hamburg, 2001. In September 2002, she was invited to read at the II International Literature Festival in Berlin. Recent books include *Puente de luz*, a collection of poetry; *Eros el agrídulce*, a collection of short stories; *Las piedras callan*, a novel; and the analytical study *Poéticas del Tango*.

Susana Azpiazu Torres, from Spain, earned her *licenciaturas* in Spanish and German and her Ph.D. in general linguistics from the Universidad de Salamanca, where she now teaches Spanish grammar. She has taught Spanish grammar and linguistics in the Albert-Ludwigs-Universität Freiburg, Germany, and in the Universidad de Extremadura, Spain, as well as in a variety of North American programs at the Universidad de Salamanca (AIFS, Penn State, New York-Cortland, IES). Her academic interests include Spanish and contrastive syntax, morphology, and semantics. She has recently published the book *Las estrategias de nominalización. Estudio contrastivo del estilo nominal* (Peter Lang, 2004).

Juan Camacho, from Santa Marta, Colombia, received his *licenciatura* in *Filología románica* from the Universidad Complutense of Madrid. He has taught at several United States university programs such as Kalamazoo College, Middlebury College, and SUNY, where he is currently an instructor. He has also taught English language courses at the Universidad Europea and at the Universidad Carlos III in Madrid. In the music field he received a Diploma in jazz composition at the Berklee School of Music, Boston, has taught at several music institutions in Madrid, and has two CDs published under his name.

Carmen Carballo Sanchiz, from Spain, received her *licenciatura* in Spanish Philology (Linguistics) from the Universidad Complutense of Madrid. She has taught at Duke University, North Carolina, and United States university programs in Madrid (New York University, University of Delaware, Pepperdine University, Middlebury College). She is currently professor with Middlebury College's program in Madrid and New York University in Madrid, where she teaches grammar, writing, and conversation courses. Her areas of interest are Spanish Lexicography and Lexicology. She has worked at the Real Academia Española as a lexicographer.

Rafael Castillo, from Bilbao, Spain, studied music and received highest honors at the Conservatorio Superior de Música Juan Crisóstomo de Arriaga. He also pursued classical languages and philosophy at the Universidad Complutense of Madrid, and with a Fulbright Scholarship earned his Ph.D. in Linguistics and Literature from the University of Illinois. Professor Castillo has taught at the University of Illinois, University of California at Berkeley, Boston University, the Universidad Carlos III, Madrid, and Middlebury College in Madrid. He has served for many years as the Music Director of the Zarzuela and the Choir in the Spanish School. Professor Castillo has published a two-volume study of the Mexican poet Francisco de Icaza, as well as numerous articles on poetry, linguistics, and rhetoric.

Juan José Daneri, from Chile, is an Assistant Professor of Hispanic Studies at East Carolina University in North Carolina. He studied English literature at the Universidad Católica de Valparaíso, Chile, and lectured at the Art Institute there. He obtained a Ph.D. in Latin American Colonial Studies at Washington University in St. Louis. His research focuses on issues of ethnicity, social class, economy, and the writing of history in colonial Latin America. Professor Daneri has co-authored *Retaguardia de la vanguardia* (1992) and *Los novios de Ariadna* (1993). His book, *Nobleza obliga. Historia, clase y etnia en Nueva España, 1585-1625*, an interdisciplinary study of historiographical works written by descendants of the Aztec nobility in colonial Mexico, is currently under review. He is preparing a book on Argentine and Chilean novels dealing with colonial myths written for a juvenile audience.

José (Pepo) Delgado-Costa, born in Puerto Rico, is Associate Professor of Spanish in the Department of Modern Languages at Ohio University (Athens). His research is primarily centered around the Southern Cone and the Caribbean. He holds a doctorate from the University of Virginia, and his B.A. and M.A. from Indiana University. He is the author of two books: *De locuras, familia y sexo* and, *Binarración y parodia en las tres primeras novelas de Osvaldo Soriano*. Professor Delgado has also published articles in several journals, as well as participated in domestic and international conferences. In addition to directing the annual *Coloquio primaveral*, he founded and currently directs *La Caterva*, a university theater group currently in its ninth season.

Liria C. Evangelista, from Buenos Aires, earned her M.A. and Ph.D. from the State University of New York at Stony Brook, and taught at Middlebury College and Dickinson College before going back to her country to work for the Centro Universitario de Idiomas, Facultad de Agronomía, Universidad de Buenos Aires. There she developed the Multimedia Center and the Spanish Program for Foreigners, and co-ordinated the English Program. She also taught Latin American Literature and Culture to American students at the University of Belgrano. A specialist in cultural studies and Argentine Literature, she has published a book on the issues of cultural memory during post-dictatorship in Argentina, as well as several articles on Latin American and Spanish Literature. Liria has extensively lectured in the United States on Latin American culture, Argentine literature, and human rights. She has also presented her work on methodology of foreign language teaching at national and international conferences.

Mercedes Fernández Isla, from Spain, received her *licenciatura* from the Universidad Complutense of Madrid and her Ph.D. from Boston University. Her area of research lies at the intersection of literature and film, as well as in the area of second-language acquisition. She has taught at Bucknell University, College Jean Zay and Lycée Rabelais (Chinon, France), United States university programs in Madrid (Boston University, New York University), and various institutes and foundations in Madrid. She is currently a professor with Middlebury College's program in Madrid, where she teaches in both the graduate and undergraduate programs.

Armando Figueroa, from Camagüey, Cuba, received his Ph.D. in Spanish Literature from Columbia University, New York. Professor Figueroa currently teaches at the Middlebury Program in Madrid and works as copywriter and translator for different periodicals and publishing companies in Spain. He was Assistant Language Coordinator at Columbia University and has taught elementary, intermediate, and advanced Spanish Grammar and Composition, Spanish American Culture and Civilization, Contemporary Spanish American Narrative, and Women's Fiction. His publications include articles and reviews on Contemporary Spanish American and North American Literature.

Sharon Wilson Foerster, from the United States, has served as Coordinator of Lower Division Spanish Courses at the University of Texas at Austin (emerita), as well as a Senior Lecturer in their Department of Spanish and Portuguese. She received her Ph.D. in Intercultural Communications from the University of Texas in 1981. Before joining their faculty, she directed the Center for Cross-Cultural Study in Seville, Spain, for four years. She has also directed the Spanish Teaching Institute and as served as academic advisor for Academic Programs International. She is the co-author of *Punto y aparte*, *Supplementary Materials to Accompany Puntos de Partida*, *Metas comunicativas para maestros*, and *In viaggio: Moving Towards Fluency in Italian*.

Perla Gamboa, from Peru, received the *licenciatura* in Foreign Languages from the Universidad Nacional de La Libertad and the M.A. in Spanish American literature from the University of Iowa. Her research interests include 20th-century Latin American narrative and contemporary literary and cultural theory. She has taught Spanish language and culture courses at Luther College, the University of Iowa, and currently at the University of Puget Sound.

Vanesa García Velasco, from Salamanca, Spain, studied English Philology at the University of Salamanca, then worked as a Teaching Assistant at Mount Holyoke College in Massachusetts. She completed a Master's degree in Spanish at the University of Oregon in 2003 and is currently a graduate student in the Romance Languages Department at the University of Oregon, with a focus on 17th-century Spanish literature. She recently was awarded the James T. Wetzel Scholarship, and she was an organizer of the Graduate Student Conference, "Transparent Borders: Movement, Migration and Globalization in the Romance World" (University of Oregon, November 2004).

Mariluz Gutiérrez-Araus, from Spain, received her Ph.D. in Hispanic Linguistics at the Universidad Complutense of Madrid. She is Professor of Spanish Linguistics at the Universidad Nacional de Educación a Distancia in Madrid, and Director of Master in Enseñanza del Español 2/L- UNED. She has taught in a variety of American and European programs for teachers of Spanish and also serves as Vice President of the Asociación para la enseñanza del español como lengua extranjera (ASELE). She has published books and articles on Spanish Grammar, Phonetics, and the teaching of Spanish as a second language. Among her works are *Estructuras sintácticas del español actual* (Madrid, SGEL, 1995), *Formas verbales del pasado en indicativo* (Madrid, Arco Libros, 1996), *Problemas fundamentales de la gramática del español como 2/L* (Madrid, Arco Libros, 2004), *Lengua española* (coauthor) (Madrid, Ceura, 2004), and *Manual de estilo del español* (co-author) (Madrid, UNED, 2001), etc.

Christine Henseler, originally from Germany, received her Ph.D. in Spanish from Cornell University and her M.A., B.A. and B.S.J. (in Advertising) from the University of Kansas. She is currently an Assistant Professor of Spanish at Union College. Her areas of expertise are in contemporary Spanish narrative, women's studies, book publishing, visual culture, media, and cultural studies. She has published *Contemporary*

Spanish Women's Narrative and the Publishing Industry (Choice Outstanding Title of the Year, University of Illinois Press, 2003). She has also edited a volume of essays by Spanish women writers called *En sus propias palabras: escritoras españolas ante el mercado literario* (Ediciones Torremozas, 2003) and co-edited with Alejandro Herrero-Olaizola *Market Matters: Literary Commodities and Exchanges in Hispanic Publishing* (The Arizona Journal of Hispanic Cultural Studies, 2005). Presently she is editing a volume with Randolph Pope called *Generation X Rocks: Music, Television, and the Revision of Reality in Contemporary Spanish Literature*, and she is working on two book projects. The first is a study on literature and technology in Spanish narrative of the 1990s, and the second examines the publishing history of Spanish women's narrative from 1850 to 2000.

Jorge Jiménez Ramírez teaches Spanish Language and Culture in the Spanish program of Middlebury College in Madrid. He holds an MA in Spanish Teaching for Foreign Students. He has participated in training and research programs in several Spanish and American universities, and has also been involved in different courses as didactic designer, consultant, and teacher. Currently he is a research consultant at the Universidad Europea de Madrid. He is also continuing his graduate work in Technology and Education at the Universidad Nacional de Educación a Distancia.

Sonia Lenk was born in Canada, the daughter of Czech immigrants, and raised in Ecuador. In these diverse environments, surrounded by different languages and cultures, she developed a special interest in foreign languages and civilizations. She obtained her *licenciatura* in Linguistics in Ecuador. After returning to the United States she worked simultaneously on two master's degrees—a Master of Arts in Spanish and a Master of Education in Educational Administration. She is currently writing her doctoral dissertation in Hispanic Linguistics at the University of Pittsburgh. She has presented several papers at conferences regarding teaching methods and Spanish linguistics; however, her most recent research has focused on minority languages. She has worked on a number of linguistic projects in addition to teaching several different levels of Spanish, both in multinational companies in Ecuador, and at various universities in the United States.

Noemí Lugo, from Caracas, Venezuela, studied at the José Ángel Lamas National Conservatory of Music and performed with major orchestras, choral organizations, and opera companies in Venezuela and the United States before earning her doctoral degree in Performance and Pedagogy at the University of Colorado. She has performed with the Opera Metropolitana de Caracas, the Madison Civil Opera, the Madison Symphony, and the University of Wisconsin Opera and Symphony. An Associate Professor at the University of Kentucky, she has been featured as a soloist with various ensembles as well as the Lexington Philharmonic, and has presented lecture recitals across the globe. She is currently working on an anthology of vocal music by Venezuelan composers as well as on the relationship between music and literary culture. Professor Lugo served as Director of Latin American Studies at the University of Kentucky from 2002 to 2004.

Juan Maldonado Gago, from Spain, earned his Ph.D. at the Universidad Complutense of Madrid, where he currently serves as Professor on the Faculty of Political Science. Professor Maldonado was awarded a fellowship at the University of Toronto, and he has taught in a variety of United States universities programs such as Boston University and Duke University in Spain. His main topics of research and publication focus on political systems and their impact on multiculturalism, nationalism, and federalism as well as contemporary political theory. Professor Maldonado also directs doctoral students at both the Universidad Complutense of Madrid, and of the Universidad Iberoamericana in México.

Laurie A. Massery, from Massachusetts, is currently a Teaching Assistant at the University of Florida, in the Department of Romance Languages and Literatures. Her areas of interest include Hispanic Linguistics, Second Language Acquisition, teaching methodology, and the Spanish subjunctive. She earned a Master of Arts Degree from the University of Massachusetts, Amherst (May of 2004) in the area of Hispanic Linguistics. She has taught as a language instructor at several universities and colleges, including the University of Massachusetts, Amherst, Smith College, and Hampshire College. Her study and teaching experience abroad includes programs in both Oviedo and Salamanca, Spain. Her research and presented papers include: "Teachers' Cognition of Advanced Grammar Notions: The Spanish Subjunctive," "*Anglicismos en el español de Asutrias*," *La Adquisición del subjuntivo en en español como segunda lengua*," and "*El aprendizaje del subjuntivo en la clase de español como segunda lengua*."

Pascual José Masullo, a native of Buenos Aires, Argentina, came to the United States on a Fulbright scholarship, and earned his Ph.D degree in Linguistics from the University of Washington, Seattle, in 1992. He is currently Associate Professor in the Department of Linguistics at the University of Pittsburgh, and coordinator of its Hispanic Linguistics Program. From 1992 to 2002 he was Professor and Director of the Graduate Program in Linguistics at Universidad Nacional del Comahue, Argentina. He has also held visiting positions in numerous universities (Universidad de Buenos Aires, Universidad Nacional de Córdoba, Argentina, University of Durham, England, Universidad Católica de Valparaíso, Chile, among others). He specializes in and has published on syntactic theory, morphology, and lexical semantics. He has supervised over 15 theses and dissertations, mostly on Spanish syntax and related issues. In 1996 he was awarded a Merit Diploma by the Konex Foundation in Argentina, in recognition of his outstanding achievements in Linguistic and Literary Theory.

José Moreno de Alba, from Mexico, received his doctorate in Hispanic Linguistics from the Universidad Nacional Autónoma de México. Professor Moreno de Alba served as Director of México's National Library and holds a permanent scholar-in-resident position at the Instituto de Investigaciones Filológicas (UNAM) and as professor in the Facultad de Filosofía y Letras of the Universidad Nacional Autónoma de México. He is member of the Board of Directors of El Colegio de México, and has lectured in the former Soviet Union, Germany, and many countries of North and South America. Professor Moreno has written over one hundred articles on linguistic topics most of them published in scientific journals. Among Professor Moreno's works are: *Valores de las formas verbales de México*, *El español en América*, *Minucias del lenguaje*, *Diferencias léxicas entre España y América*, *La pronunciación del español en México*, *La prefijación en el español mexicano*, *Nuevas minucias del lenguaje*, *El lenguaje de México*. In 1998 Professor Moreno de Alba was conferred with the *Gran Cruz* of the *Orden Civil Alfonso X el Sabio*.

Margarita Muñoz, from Mexico, received her B.A. in Communication from the Instituto Tecnológico y de Estudios Superiores de Monterrey, and her M.A. in Educational Administration from Ohio University. Having worked as a teacher and as the assistant coordinator of language instruction at Ohio University, the University of Michigan, Marist College, and Vassar College, she is currently pursuing advanced studies in language acquisition at the Universidad de Salamanca.

Jeanie Murphy, from the United States, received her Ph.D. from the University of Arizona in Tucson. She also holds an M.A. in Spanish/Latin American Studies from American University in Washington, D.C. and a B.A. from Rutgers University. She is currently an Associate Professor of Spanish language and Latin American literature at Rockford College in Rockford, Illinois. Professor Murphy primarily teaches Latin American narrative and theater but also enjoys offering language courses at all levels. Her recent research has included work on contemporary women writers of the Southern Cone and Latina writers in the United States.

Eva Núñez-Méndez, from Spain, received her Ph.D. in Spanish Linguistics from the Universidad de Salamanca. She has taught linguistics, literature, and translation courses at various universities, including the University of Houston, Hope College, the University of Ireland, Galway, and the University of Portsmouth, England. She currently teaches at Portland State University. Her fields of research focus primarily on theoretical linguistics (phonetics, syntax, and history of Spanish language), and secondary, on applied linguistics (second language learning, text analysis, and translation). Her publications include articles and reviews on issues of applied linguistics.

Gayle Roof Nunley, from the United States, received her Ph.D. from Princeton University and holds an M.A. from Middlebury College and a B.A. from Dartmouth College. Currently, an Associate Professor of Spanish at the University of Vermont, Professor Nunley teaches courses on 19th- and 20th-century Spanish literature, Women's Studies, and advance language. Her research focuses on Spanish avant-garde literature and film, and on forms of historical and autobiographical narration. She is the author of a book on travel literature in 19th-century Spain, and is currently working on representations of foreign cultures in Glad's novels. Dr. Nunley is also an ACTFL-certified oral proficiency tester.

Fernando Operé, from Spain, studied at the University of Barcelona, and at the University of Virginia where he obtained his Ph.D. Presently he is Professor of Latin American Literature at the University of Virginia, and Director of the Latin American Studies Center. He has published the following books: *Historias de la frontera. El cautiverio en la América hispánica* (2001), *Cautivos* (1997), and *Civilización y barbarie en la literatura argentina del siglo XIX. El Tirano Rosas* (1987), and numerous articles. He has also published several books of poetry: *Alfabeto de ausencias* (2002), *Poetas sin fronteras* (2000), *Salmos de la materia* (2000), *Amor a los cuerpos* (1997), *Acrobata de ternuras* (1994), *¿Quién eres tú Betty Blue?* (1991), *Despedidas* (1987), and *Días de lluvia y otros soles* (1987) and given recitals in many countries. In the last 25 years he has directed more than 30 theater plays.

Jorge Plata, from Bogotá, Colombia, graduated from the Universidad of the Andes, where he began his theater career in 1966. He is a Professor of Literature and Theater at several universities in Bogotá and a founding member of the *Teatro Libre de Bogotá* (1973), where he has served as actor, director, and dramatist. In 1984, Professor Plata completed a very successful tour of the Far East and Europe with the Teatro Libre. He has recently written verse translations into Spanish of Shakespeare's *King Lear* 1980, *Macbeth* 1985, *Julio César* 1999, and oh *La Orestíada* 1997–98, by Aeschylus. He has adapted other major literary works for stage presentation, and produced five of his own plays (*Episodios comuneros* 1981, *Un muro en el jardín* 1985, *¡Irene, oh Irene!*, 1997, *La boda* 1999, and *El pesebre* 2002). He has published a study on the theatrical presentation of Isaac's *María*, three scholarly prologues for Shakespearian works, and an article on Colombian theater of the 20th-century.

Liliana Puppi-Redfern, from Perú, holds the M.A. in International Affairs and Latin American Studies from the University of Pittsburgh and the J.D. from Pontificia Universidad Católica del Perú. Since 1992, her teaching appointments have included the University of Michigan (1992–1995), the Spanish School at Middlebury College (since 1995), and the University of Miami, where she is currently a Lecturer in Spanish and Assistant Coordinator of Elementary Spanish. Dr. Puppi-Redfern specializes in Latin American culture and contemporary society, and has been teaching Spanish to native speakers since 1997. She has been trained as a tester in the ACTFL Oral Proficiency Interview.

Heather Quarles, born in the United States, currently serves as a Spanish Instructor at the University of Oregon. She currently teaches the First and Second Year Spanish Language Programs as well as a third year Spanish Conversation Course. She earned her Undergraduate and Masters Degrees in Spanish Literature from the University of Oregon. Her interests include Jewish Literature of the Southern Cone with a special focus on 19th- and 20th-century Jewish-Argentine Literature. Her graduate essay, on the works of Alberto Gerchunoff, infamous author of *Los Gauchos Judíos*, treated the issues of nationality and national identity within the Jewish immigrant population of Argentina.

Ricardo Ramos-Tremolada, from Perú, received his M.A. in Spanish American Literature from State University of New York at Albany, and did his doctorate studies at Georgetown University, where he was Mario Vargas Llosa's Research Assistant. He is currently teaching at the University of Kentucky, and is completing his dissertation with Professor Enrico Mario Santi, on "Elites, Exile, and Intellectuals in Modern Peru". He has taught at Northwestern University, Princeton University, The College of New Jersey, and Universidad San Martín de Porres, Lima, Perú. A specialist in 20th-century Latin America literature, his M.A. Thesis was entitled *El futurismo italiano en la poesía de Hidalgo*; he has also worked on Garsilaso, Guamán Poma, Roland Barthes, and Peruvian intellectuals. He is also a writer and a journalist. His first novel, *En piedra viva*, has been published in Italian (*In Pietra Viva*, Oedipus, Salerno, 2000), and in Spanish (San Marcos, Lima, 2002). As a journalist, currently he is a weekly Op-Ed columnist for *Peru21*, a Peruvian newspaper.

Joaquín Roses, from Spain, received his Ph.D. from Brown University, and his *licenciatura* from the Universidad de Córdoba, Spain, where he is now an associate professor. He also teaches to students of Wellesley, Smith, Trinity, Wheaton, Oberlin, and Wooster Colleges in Preshco (Programa de Estudios Hispánicos en Córdoba). He is a specialist in the poetry of Góngora, and has published five books on the subject, *Una poética de la oscuridad: la recepción crítica de las Soledades en el siglo XVII* (1994), *Góngora Hoy I-II-III* (2002) (ed.), *Góngora Hoy IV-V* (2004) (ed.), *Góngora Hoy VI: Góngora y sus contemporáneos, de Cervantes a Quevedo* (2004) (ed.), and *Góngora Hoy VII: El Polifemo de Góngora* (2005) (ed.) collections of critical studies. Joaquín Roses has also edited six books of essays since 2003: *Cincuenta años de Cántico, Literatura cubana del siglo XX: lo que se ganó, Borges y el sur, Buñuel a imagen de la letra, Luis Cernuda en el contexto europeo y americano*, and *María Teresa León, compromiso y melancolía*. He has also authored *García Lorca: letra y dibujo de una vida* (1996) and *Invocaciones: Retratos de poetas y escritores por Joaquín Vaquero Turcios* (1998). His bibliography includes more than forty articles on the literature of Spain and Spanish America. He has directed more than twenty conferences and professional meetings.

Javier Ruiz de Alegría, from Spain, studied Fine Arts at the Universidad Complutense of Madrid. He has also studied at the Basque Country University, the William Layton Laboratory of Theatre in Madrid, and the Phillippe Gaulier School in London. Currently teaching Art History and Set Design at the William Layton Association for Professional Artists in Madrid, he has collaborated in scenography for many television and theatre productions, including *Goyescas*, *La pasión según San Juan*, *La vida breve*, *Ernani*, *Tosca*, and *Crimen y castigo* (directed by José Carlos Plaza). Also an accomplished actor, he has appeared in many major national productions, the latest being “I, Claudius,” on tour throughout Spain during 2004–2005.

Lena Santillana (see page 45)

Ivan A. Schulman is Professor Emeritus of Spanish American and Comparative Literature, University of Illinois, and Research Professor at Florida International University. He has received grants from the Guggenheim Foundation, the Social Science Research Council, the National Endowment for the Humanities, and the Florida Humanities Council. He has published more than twelve books and some one hundred twenty articles on diverse aspects of the literature and culture of Spanish America. He has done major research on the writings of José Martí and has been recognized for this research in Cuba, Venezuela, and Nicaragua. He has taught at the University of California, Washington University, the University of Oregon, the University of Michigan, the State University of New York, the University of Florida, the University of South Florida, and University of Illinois, and abroad, at the Federal University of Rio de Janeiro, the University of Buenos Aires, and the National University of Mexico. His research has centered around revisionist concepts of Spanish American Modernism (with respect to the writings of José Martí, Rubén Darío, Julián del Casal, Manuel Gutiérrez Nájera, Salvador Díaz Mirón), Cuban literature, and Cuban slavery narratives.

Jennifer M. Valko, from Heidelberg, Germany, was raised in the United States and received a B.A. in Spanish and Anthropology from the University of Colorado, Boulder, and an M.A. in Spanish at Washington University, St. Louis. She is finishing her graduate studies in Spanish American Literature at the University of California, Davis. Currently she serves as a faculty member in Hispanic Studies at East Carolina University. Her research interests include 19th- and 20th-century Latin American tourism and travel narratives. In addition, she serves as an Editorial Committee member emeritus for the journal *Brújula: revista interdisciplinaria sobre estudios latinoamericanos*.



José Eliseo Valle, from Spain, received his Ph.D. in Contemporary History from the Universidad de Valencia, as well as Advanced Studies Degrees in sociology and social anthropology. A professor in the University of Virginia's Hispanic Studies Program in Valencia, he also teaches "América Latina: una vision de conjunto" for the Universidad de Valencia. He has been awarded fellowships from various universities, to carry out research at the University of Virginia and at the Pontifical Universidad Católica de Santiago, Chile. He has published books and articles on the relationship between literature and history, in particular on the use of the novel as a source for historical research. His most recent publications include *Siete novelas para una historia: el caso chileno*.

Salvador Velazco, from Mexico, received his Ph. D. from the University of Michigan. He is currently an Associate Professor of Spanish at Claremont McKenna College. He is the author of *Visiones de Anahuac. Reconstrucciones historiográficas y etnicidades emergentes en el México colonial: Fernando de Alva Ixtlilxochitl, Diego Muñoz Camargo y Hernando Alvarado Tezozomoc* (Guadalajara: Universidad de Guadalajara Press, 2003). Presently, he is working on a new research project on contemporary political Latin American cinema. From this project, he recently published two articles: "Intertextualidad e ideología en *Entre Marx y una mujer desnuda*" (2004) and "*Rojo amanecer y La ley de Herodes: cine político de la transición mexicana*" (2005).

Ana María Wiseman was born in Buenos Aires, Argentina, and grew up in Lima, Perú and Antwerp, Belgium. She received her degree in Translation from the State University of Antwerp, Belgium, in Dutch, English, Spanish and French. She obtained the D.M.L (Doctor of Modern Languages) in Spanish and French from Middlebury College in 1996. She is Assistant Dean of the College and Director of Programs Abroad as well as Associate Professor of Foreign Languages at Wofford College. Dr. Wiseman's teaching experience in Spanish, English, and French includes courses in language, literature, theater and film, and translation and interpretation. Her professional activities reflect her interest in educational technology and include papers and workshops on the instructional use of film and video. Most recently she has taught a course about the history and culture of the Tango at the University of Amsterdam.

ADMINISTRATIVE STAFF

Audrey LaRock, the Spanish School Coordinator, has worked in Language Schools administration since 1981, serving as Assistant to the Dean of the Language Schools, Coordinator of the Chinese and Japanese Schools and the Chinese Department, and as Coordinator of the Spanish School from 1987 through the present. Her responsibilities include just about everything, from the processing of applications through the planning of the graduation ceremonies for the Spanish School, and everything in between. She also serves as Coordinator for the Spanish School summer session in Guadalajara. Her many hours of preparation for our arrival are reflected in the smoothness of our operations throughout the summer session.

Michelle Dumais received her B.A. in Hispanic Languages and Literatures, *summa cum laude*, from Boston University, where her distinction thesis focused on the use of urban space in the novels of Benito Pérez Galdós. She then completed an M.A. in Spanish at the Middlebury School in Madrid, Spain. She has taught ESL/EFL at various institutions both in the United States and in Spain, and tutored Spanish at the university level through Boston University's Education Resource Center before moving to her current position as a Spanish teacher at Monsignor James J. Haddad Middle School. She will return to the Spanish School for her second summer as a Bilingual Assistant.

Javier Fernandez Riveiro, from Vigo, Spain, received his B.A. in International Studies from Middlebury College, where he also worked as a Spanish tutor and a resident adviser for the Spanish House. Following completion of his degree, Javier worked as a corporate paralegal specializing in Latin American transactions at an international law firm in New York. Next fall, he will pursue a Master's degree in European Politics and Governance at the London School of Economics. Following last year's absence, Javier returns this summer to the Spanish School, where he worked as a bilingual/theater assistant in the summers of 2002 and 2003.

Marda Rose has participated in theatrical productions both in Colombia and the United States, and has studied dance in the United States, France, Paraguay, and Colombia. In Bogotá, Colombia, she worked with Ricardo Camacho at the Teatro Libre as assistant to the director, stage manager, and actress. In addition to her theatrical pursuits, Ms. Rose is currently a Visiting Instructor at Ohio University where she teaches Spanish language and composition courses. She has a M.A. in Spanish from Middlebury College and a M.A. in Applied Linguistics with an emphasis in TESOL from Ohio University. She has conducted research in Paraguay through a NSEP scholarship and in Colombia with the support of the Fulbright Commission. Her current research focuses on SLA and pragmatics. She will begin work on a Ph.D. in Hispanic Linguistics with an emphasis in SLA this fall, after returning to Middlebury for her second summer as a bilingual assistant.

Aquilino González Barrio, Artist-in-residence

Intensive Language Courses

Seven-Week Session

Schedules, texts, and staffing are subject to change

Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Each level is an integrated program and students must take all parts for a total of three undergraduate units.

Level 100

Davis (assistant director)

SPAN 3101 Elementary Spanish in Context

Quarles

This course is designed to introduce students to the grammatical structures and vocabulary necessary to express personal meaning on basic topics (e.g. family, daily routines, and leisure time) and negotiate basic survival situations (making travel arrangements, ordering meals, and making purchases, etc.). Language topics and functions are integrated into activities that emphasize all four language skills (speaking, listening, reading, and writing), with special attention given to speaking and listening. Cultural knowledge that will build a deeper understanding of how Spanish-speaking peoples communicate will be integrated into the course content. This course meets two hours a day. (1 unit)

SPAN 3103 Beginning Writing

Santillana

This course is designed to develop writing skills through a process approach that includes strategies and techniques such as composing, revising, paraphrasing, editing, and using a bilingual dictionary. Students will produce writing of various kinds, such as messages, descriptions, comparisons, and brief narratives that integrate the content areas, tasks, and structures from the other courses in the program. (1 unit)

SPAN 3104 Beginning Reading and Culture

Massery

This course is designed to develop reading strategies by providing abundant opportunities to read a variety of authentic text types, such as newspapers and magazine articles, realia, and brief literary selections. In addition to expanding the vocabulary base, the topics presented will serve as a springboard for listening, speaking, and writing activities. The information presented in the readings will offer a broad foundation in Hispanic cultural knowledge. (1 unit)

Required texts: Davis, Siskin, & Ramos, *Entrevistas: Introduction to Language and Culture*, 2nd ed. (includes online workbook/laboratory manual, vols. 1 and 2) (McGraw Hill); de Gonzalez & Ellister, *Asi Somos* (McGraw Hill Custom Publishing).



SPAN 3151 High Beginner Grammar

Muñoz

Designed for students with some previous study of Spanish, this course builds on and rapidly expands control of basic grammatical structures and vocabulary, consolidating students' ability to negotiate basic survival situations in the target-language cultures, and preparing them for continued study of the language. New language functions will be presented in meaningful activities that emphasize all four language skills: speaking, listening, reading, and writing. This course meets two hours a day. (1 unit)

SPAN 3153 High Beginner Writing

Massery

This course is designed to develop existing writing skills through a process approach that includes the techniques of composing, revising, paraphrasing, editing, and using a bilingual dictionary. Students will integrate previous knowledge and the content areas, tasks, and structures from the other courses in the program to produce descriptions, comparisons, narratives, and other types of written texts. (1 unit)

SPAN 3154 High Beginner Reading and Culture

Santillana

This course is designed to develop and consolidate reading strategies by providing abundant opportunities to read a variety of authentic text types, such as newspapers and magazine articles, realia, and brief literary selections. The topics presented will integrate vocabulary and functions from other courses in the program, in addition to increasing cultural proficiency and knowledge. (1 unit)

Required texts: Davis, Siskin, & Ramos, *Entrevistas: Introduction to Language and Culture*, 2nd ed. (includes online workbook/laboratory manual, vols. 1 and 2) (McGraw Hill); de Gonzalez & Ellister, *Así Somos* (McGraw Hill Custom Publishing).

SPAN 3201 Intermediate Spanish in Context*Camacho, Foerster, Gamboa*

This course continues students' development of proficiency in Spanish by expanding vocabulary and grammar. All four skills are integrated, with special attention to speaking and listening. Target language functions include past and future narration, extensive description, and comparisons, all on topics of current and personal interest. Cultural knowledge that will build a deeper understanding of how Spanish-speaking peoples communicate will be integrated into the course content. After successfully completing this course, students should find themselves well prepared for advanced coursework in Spanish language, literature, and linguistics. This course meets two hours a day. (1 unit)

SPAN 3203 Intermediate Writing*García, Jiménez, Ramos-Tremolada*

In this class, students improve their written expression in Spanish by studying models of good writing in Spanish and producing a variety of text types; the course also serves as an introduction to academic writing. The language functions covered include past and future narration, extensive descriptions, comparisons, expressing opinions, and hypotheses. Students will expand on previous knowledge of the cultures of the Spanish-speaking world and integrate other content areas into their work. (1 unit)

SPAN 3204 Intermediate Culture and Civilization*García, Jiménez, Puppi-Redfern*

Students expand on existing knowledge of the cultures of the Spanish-speaking world to arrive at a deeper understanding of the concepts of cultural identity and nation. Topics include traditions, customs, and artistic manifestations of culture from Spain and Latin America, as well as a basic outline of the history of these regions. Materials include extensive readings (literary and journalistic texts) and audiovisual sources (film). Class activities include in-class discussion, interviews with native speakers, and compositions. (1 unit)

Required text: Foerster, Lambright, & Alonso-Pino, *Punto y Aparte*, 2nd ed.

(includes workbook/lab manual and student CD-ROM program) (McGraw-Hill).



Students will be placed in 3301 or 3401 but should also choose 2 (two) Advanced-Level Electives from the listing below—one from the area of Writing and one from the area of Literature/Culture/Arts—at the time of pre-registration. Class size is limited and registrations will be handled in the order in which they are received by fax, up to the limit for the section.

SPAN 3301 Advanced Intermediate Spanish in Context

Alegre-González, Wiseman (coordinator)

This course will stress the expansion of the student's active vocabulary and language skills at the third-year level. Classroom activities will center on a thorough review of the most important aspects of Spanish grammar, as well as active oral use of the language. The oral exercises will expose students to extended discourse and will develop content and context as appropriate for students moving from the intermediate to the advanced proficiency levels. The grammar explanations will be complemented by extensive oral and written exercises in contextualized and communication-based activities. This approach, together with the other courses taught at the third-year level as well as the linguistic experiences the student has outside of the classroom, will provide immediate reinforcement of new structures and are intended to maximize the student's linguistic competence. This course meets two hours a day. (1 unit)

Required text: Alan Bell, *Noticias: An Advanced Intermediate Content-Based Course* (New York: McGraw Hill).

SPAN 3401 Advanced Spanish in Context

Carballo, Núñez-Méndez (coordinator), Lenk

This course combines both the study of problematic Spanish grammatical structures, and the practice of oral skills at advanced level to attain communicative proficiency. The main focus will deal with those difficult topics in Spanish grammar such as: past tenses, the subjunctive, “ser” and “estar” and the use of prepositions. Grammar activities will be complemented with oral exercises and phonetic tasks in order to gain fluency and precision in speech. Classroom dynamics will be enforced with lexical projects to develop not only oral skills but also written skills, and to invite the student to appreciate Spanish dialectal variation. This course meets two hours a day. (1 unit)

Required texts: *Avance. Curso de español. Nivel intermedio - avanzado. Libro del alumno* (Madrid: Sgel, 2003); Francisco Moreno Fernández, *Ejercicios de fonética española* (Madrid: Arco-Libros, 2000).

AREA 1: Writing

SPAN 3402 Journalistic Writing

Figueroa

This is an advanced Spanish composition course in which students will further develop their writing skills in Spanish while learning the basic principles of journalistic style. Students will read Spanish newspaper and magazine articles to become familiarized with the different journalistic genres, such as news, articles, interviews, editorials, reviews, etc. Readings will also include journalistic style guides and writing manuals in Spanish, guides to Spanish idioms, expressions and common pitfalls, and different journalism online resources. As part of the course, students will have the opportunity to contribute to and edit the Spanish School weekly "Boletín." For that purpose, small groups of students will act as its editorial staff on a rotating basis. The instructor, Armando Figueroa, works as a journalist, copywriter, and translator in Spain. (1 unit)

Required materials: A CD with articles, links, and exercises will be provided at the beginning of the course.

SPAN 3405 Creative Writing

Delgado-Costa

This creative writing class will allow students to learn about the pleasures of imagination. The course will be student-centered and geared toward cultivating a wide range of writing experiences through the use of literary, visual, audio, and multimedia texts. The course will also provide students with the opportunity to read, discuss and evaluate present and past literary works of published authors and of their own. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury.

Recommended texts: Any good English-Spanish/Spanish-English dictionary (recommended: Oxford) as well as a Spanish language thesaurus; *Vox: diccionario de sinónimos*, for instance.

SPAN 3406 Business and Professional Writing

Puppi-Redfern

This course will focus on writing as it relates to the Hispanic business environment: the writing of business correspondence, differing registers of formality in written Spanish, vocabulary related to the business environment, and different models of Hispanic companies. It will also provide the cultural and idiosyncratic background of the Hispanic "ways of doing business" and how they differ from the American. These tools will prepare the student to create, organize, and develop a business or professional project good enough to succeed in the Hispanic business world. Formal written structures, cultural understanding, and a great deal of creativity are the basic elements of this course. (1 unit)

Required text: *Exito Comercial*, 3rd ed. (text and workbook) (Harcourt).

SPAN 3409 Academic Writing

Murphy

This course is designed for those students who wish to continue their Spanish studies at the advanced level. The purpose of the course is to help students perfect their writing in Spanish. To this end, we will study the organization and development of an academic paper as well as certain grammatical structures, spelling and accentua-

tion. We will also learn the importance of writing more than one version of a paper and collaborating with a peer evaluator for the revisions. The written homework will include, among other assignments, the summary of a newspaper article, a personal narrative, a persuasive essay and a literary analysis. (1 unit)

Required text: Barbara Mujica, *El próximo paso*. 2nd ed. (Thomson-Heinle, 2005).

Recommended text: A good, bilingual dictionary.

SPAN 3411 Stylistics

Azpiazu

This course is design for those students of the 300 level who need to develop their writing production skills, and who are making the transition from fourth-semester (Intermediate) to Advanced coursework in Spanish. The course will focus on the analysis of different sorts of texts and language styles (from literary texts to familiar or formal letters), by means of which students may reinforce some syntactic topics, learn the orthographical rules, use the discursive connectors properly, and expand their vocabulary. The students will be given the means to diagnose their individual problems in the writing skill, the strategies to improve them and the way of achieving the appropriate rhetorical level for each form of communication. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury.

AREA 2: Literature/Culture/Arts

SPAN 3413 Language, Communication, and Culture

Acevedo

This course aims to provide students with a more complete knowledge of the structure of Spanish and familiarize them with the major linguistic disciplines of Spanish. It will examine the different levels of structure, including the sound system, morphology, syntax, and the history of the Spanish language. The class will also review some problematic grammar concepts through intensive language practice in meaningful contexts. (1 unit)

Required text: Larry D. King & Margarita Suñer, *Gramática española. Análisis y práctica* (McGraw Hill 2nd ed., 2004).

SPAN 3430 Hispanic Culture through Film

Velazco

Organized as a series of thematic units about Hispanic cultures (history, politics, race, gender, society, religion, etc.), this course offers an introduction to Latin American and Spanish film. For each unit we will discuss contemporary feature films focusing not only on their social and political contexts, but also on their themes, genres, techniques, and aesthetics. Screenings include films made by directors who have produced a substantial body of work (María Luisa Bemberg, Tomás Gutiérrez Alea, Sergio Cabrera, Alfonso Arau, Julio Medem, Iciar Bollain, Alex de la Iglesia, Carlos Carrera, María Novaro, among others) or by directors who are just starting their careers (Daniel Burman, Benito Zambrano, etc.) (1 unit)

Required texts: John H. Underwood, *Hablando de cine: conversación avanzada* (Boston: McGraw-Hill, 2003); Senel Paz, *El lobo, el bosque y el hombre nuevo* (Mexico, Ediciones Era); Laura Esquivel, *Como agua para chocolate*, (New York: Anchor Books, [1989] 1994); Mempo Giardinelli, *Luna caliente* (Buenos Aires: Seix Barral, 2000).

Other materials in course pack form to be purchased at Middlebury.

SPAN 3431 Hispanic Culture through Texts

Valkeo

As a transitional course for those students in Level 3 who will be reading exclusively in Spanish for the first time, this class will enhance students' overall literacy in the target language. The class integrates the use of multiple media sources (films, internet resources) while placing a special emphasis on authentic texts (newspaper & magazine articles, interviews, cartoons, poems, short stories, essays, etc.) to strengthen students' understanding of the diverse cultures that make up the Spanish-Speaking world. Emphasis on sharpening extensive and close reading techniques as well as refining oral and written skills will help students to express more complex ideas in class discussions and prepare them for academic work at higher levels. (1 unit)

Required texts: Heyck, Denis Lynn Daly, & María Victoria González

Pagani, *Tradición y cambio: Lecturas sobre la cultura latinoamericana contemporánea* 3rd ed.; (San Francisco: McGraw-Hill, 2005). Additional materials will be provided electronically by the instructor via Segue.

SPAN 3433 Hispanic Culture through Music

Álvarez

This class will allow the student to approach the historic and musical panoramas of Spain and the Latin American countries from the mid-19th-century to the mid-20th-century (end of the Spanish Civil War). We will explore how artistic and musical currents developed generally in Spain and South America, by analyzing the musical facts of this period from an aesthetic point of view and placing them in the social and cultural contexts. Listening will be the central line of this course that will cover the fields of popular music (songs, dances, and rhythms) and the classic; from here, we will see how folk material was treated by the classic composers and how important tradition was, and still is, in today's cultures. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury

SPAN 3437 Hispanic Culture through Art

Ruiz de Alegria

The history of Spanish painting boasts numerous artists of universal scope and impact, whose works and lives could easily occupy a year-long course. What we propose through this 7-week seminar is to take a "tour" through the Spanish culture, life, and society of various time periods, as a way of coming into contact with some of the fundamental Spanish painters: Velázquez, El Greco, Goya, Zurbaran, Picasso, Dalí... The students will work on looking at the artistic creations and discovering their own impressions, and how to write their own commentaries about those paintings. The questions are: What can I see in this artistic purpose? and What can I say about that? (1 unit)

Required text: None.

Graduate Program of Studies

Curriculum and Degree Requirements

Students are informed of their placement level in their acceptance packets.

Requirements for the M.A. for students accepted to candidacy beginning with the 2005 session of the Spanish School are as follows:

Summer of application: the three courses must include one language course at the proper placement level, the *Literary Theory* or *Literary Analysis* course, and a third course, selected from the offerings in culture and civilization, literature, or professional preparation areas. Students placed at 6501 must take 6505 as the third course.

All candidates for the M.A. degree are required to take the following courses:

- a. Two courses in Spanish or Latin American civilization and culture.
- b. Three language/linguistics courses
- c. 6560 *Literary Analysis*
- d. Three literature courses (6560 may **not** be counted as one of these).
- e. The other three courses are electives. (Candidates preparing for a teaching career are advised to take at least one course in the area of professional preparation.)

Within the above requirements, students may opt for one of the following three tracks, to construct a program that reflects their academic interests and career goals:

- 1) **a specialization in literature:**
two courses in civilization and culture, three in language/linguistics, one 6560 course, and six courses in literature.
- 2) **a concentration in teaching methodology and professional preparation:**
two courses in civilization and culture, three in language/linguistics, one 6560 course, three courses in literature, and three in professional preparation.
- 3) **a generalist focus:** in which the three elective courses are distributed across the various fields.

M.A. RESIDENCE REQUIREMENTS: The 12 units required for the M.A. **must** include either: a. three summers (9 units) at Middlebury in Vermont or Guadalajara, including the summer of application in Vermont, **or** a summer of application at Middlebury in Vermont (3 units) and a full academic year in Madrid.

2005 Graduate Course Descriptions

Six-week Session

Schedules, texts, and staffing are subject to change

Languages and Linguistics

SPAN 6501 Advanced Language for Mastery

Armstrong, Fernández Isla,
Nunley (coordinator)

This course utilizes an integrated approach to bridging the gap between intermediate and advanced levels of language, with particular emphasis on the development of formal speaking and writing. Review of grammar and development of vocabulary are linked to proficiency functions (e.g., narrating, describing, explaining, analyzing, hypothesizing, and defending opinions) in both speech and writing. Authentic cultural readings of diverse types and sources and authentic video segments serve as a context for linguistic practice in the classroom. This course meets two hours a day.

(1 unit)

Required texts: Concha Moreno, *Temas de gramática, nivel superior* (Madrid, Sociedad General Española de Librería, 2001); Waldo Pérez Cino, *Manual práctico de usos y dudas del español* (Madrid, Editorial Verbum, 2002).

SPAN 6502 Advanced Spanish Language

Azpiazu, Gutiérrez Araus (coordinator),
Masullo

The fundamental objectives of this review grammar course are the following:

1) review the uses of indicative verb forms, in particular in the past; 2) clarify uses of the subjunctive; 3) study various types of subordinate clauses, focusing on the use of indicative and subjunctive; 4) review the use of *ser* and *estar*, with special attention to idiomatic use; 5) differentiate between personal pronouns, with particular attention to the use of *se* forms—impersonal, indeterminacy, passivity, intensifications, etc.

Grades will be based on three exams, additional graded assignments, and class participation. (1 unit)

Required text: Selena Millares, *Método de español para extranjeros: Nivel Superior*, (Madrid, Edinumen, 1999).

SPAN 6505 Advanced Writing

Cabrera, Evangelista (coordinator), Valle

The course aims at developing students academic writing skills through the understanding of key concepts of discourse analysis such as reference, cohesion, and coherence. A variety of text types will be analyzed in class. Rethoric devices such as argumentation, hypothesis, and exposition will be presented and practiced through writing tasks, with group work integrated into the course. Special attention will be given to the articulation of class activities with the requirements of other courses at the same level. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury; *Diccionario de la lengua española* (Madrid: Real Academia Española, 2 vols.).

SPAN 6608 Phonology and Phonetics

Moreno de Alba

This course reviews the general principles of phonology, with a detailed description of the vowel and consonant allophones of Spanish, together with the principal aspects of accent and intonation. The course will include practical exercises in phonological and phonetic transcription. (1 unit)

Required text: Antonio Quilis, *Curso de fonética y fonología española para estudiantes angloamericanos* (Madrid, Consejo Superior de Investigaciones Científicas).

SPAN 6613 Values and Uses of Prepositions in Spanish

Cabrera

Prepositions constitute one of the most difficult problems inside the acquisition of a second language. This course focuses on the study of prepositions in Spanish, their different values and uses, and a special emphasis on those that offer the most difficulty to students studying Spanish (*a, en, de, desde, para, por...*). In addition, it will also pay attention to other issues such as the use of verbs and adjectives with prepositions, prepositional phrases, and idiomatic expressions containing prepositions as well as the most common grammatical deviations involving the use of prepositions. The course will have not only the theoretical dimension but also a practical orientation, with exercises designed to improve the comprehension of prepositions in Spanish. (1 unit)

Required text: María Pilar Hernández Mercedes, *Tiempo para usar las preposiciones* (Madrid: Edelsa, 2003); other materials in course pack form to be purchased at Middlebury.

SPAN 6614 The Spanish Language in America

Moreno de Alba

This course will study the most important aspects of the Spanish language as it is spoken on the American continent, with the aid of literature, history, and, above all, linguistics. Departing from some reflections on the influence of the Andaluz and the Amerindian languages on the development of the Spanish language in the Americas, the course will address the main phonetic, grammatical, and lexical features of the Spanish language as employed on this continent. Current trends will be studied to investigate both the unity and the variety displayed in the Spanish used on this side of the Atlantic. (1 unit).

Required text: *El español en América*, 3rd ed. (México: Fondo de Cultura Económica, 2001).

SPAN 6621 Syntax of the Spanish Language

Gutiérrez Araus

The purpose of this course is to provide a balanced combination of theory and practice concerning the structure of a sentence in Spanish and the basic problems when teaching Spanish grammar. The course focuses in the grammatical relationships between the components of the simple and dependent sentences. Course topics include: the spanish order of the words, the use of prepositions, the alternance between the indicative and the subjunctive in the different types of dependent sentences, the different values of SE etc. Students will analyze texts in order to better understand the most complex questions of Spanish grammar. (1 unit)

Required text: Mariluz Gutiérrez Araus, *Problemas fundamentales de la gramática del español como 2/L* (Madrid: Arco Libros, 2004).

SPAN 6625 Spanish Vocabulary*Castillo*

This will be a theoretical and practical course on vocabulary, its formation, and its structure. We will explore the productive system of words, their categories, transpositions, and changes in meaning. We will also study lexical frequency and availability, as well as semantic fields and their structural study. Finally, we will study the relationship between lexicon and syntax. Exercises will focus on word recognition, as well as the description and recognition of word classifications. Along with two short exams, the students will compile one index of suffixes and another of semantic changes. This will offer a frame of reference for both the expansion of one's own vocabulary and the teaching of vocabulary to students. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury.

Culture and Civilization**SPAN 6531 Spanish Culture***Maldonado*

This course will study the manner in which society satisfies its institutional, ceremonial, and symbolic needs, in terms of the individual and the community. Six contexts will frame the most relevant aspects of Spanish culture: (a) contemporary characteristics of Spanish society, (b) the religious ethic and the social ethic, (c) national, regional, and supranational identities, (d) "popular culture," (e) the social role of monarchical, clerical, and familial institutions, and (f) systems of communications and public opinion. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury.

SPAN 6548 Master Class: Piano Music by Spanish Composers*Álvarez*

This class will involve a combination of group classes and private piano lessons, with Spanish master pianist, Francisco Álvarez Díaz, whose talents will be showcased in one of our opening concerts. Students should have a good background in piano, and an interest in broadening both their own technical range and their knowledge of Spanish musical composition. Professor Álvarez has offered master classes throughout the United States, Latin America, and Europe, as well as in Spain; this class will be a rare opportunity to apply and enrich your knowledge of the Spanish language at the same time that you share a passion for the musical traditions of classical Spanish compositions. This course is open to graduate students and, with permission, advanced undergraduate students (**SPAN 3448**). (1 unit)

SPAN 6564 Theater: Theory and Practicum*Plata*

This course is cross-listed with literature.

See the Literature section for the full course description.

SPAN 6631 Contemporary Spanish History

Maldonado

This course will consider Spanish history from the Bourbon Restoration to the present day. Social and economic convulsions, civil war, and the military dictatorship that prevented freedom and democracy from becoming institutionalized until near the end of the 20th-century will be the main focus. Special consideration will be given to the period of King Juan Carlos I and the democratic governments of the Socialists and the Conservatives, including their corruption and respective scandals, as well as the most recent elections. (1 unit)

Required text: Jover, Gómez-Ferrer, & Fusi, *España: sociedad, política y civilization* (Madrid: Editorial Debate, 2001).

SPAN 6635 Picasso, The Man Who Teaches Us How To Observe

Ruiz de Alegría

This course focuses on Pablo Picasso as the fundamental figure of 20th-century Art History. The brilliant painter, throughout his creative process, interprets artistic facets of various cultures as vehicles for renewing contemporary art. His own way of 'looking at' other plastic expressions, the mixing of contemporary references with the classic tradition, and his own creativity are an example of an unequalled creative attitude. In studying his work, we will discover specific aspects of his painting, his influences, his repercussion in future artistic movements, the fundamental themes of his work (that were the fundamental themes of his life); finally, we will try to look from another perspective at the entire work of this major artist, as we explore the writing of our own critical commentaries. (1 unit)

Required text: None.

SPAN 6649 Music of the Caribbean

Lugo

After a brief introduction to general aspects of the music of Latin American, this course will focus on the music of the Caribbean, specifically on how the African heritage is reflected in the music. We will look at countries such as Cuba, Puerto Rico, Dominican Republic, Panama, and Venezuela among others, with a particular focus on delineating those cultural aspects that help to establish our "tropicality." (1 unit)

Required texts: Antonio García de León Griego, *El mar de los deseos: el caribe hispano musical. Historia y Contrapunto* (Siglo Veintiuno Editores); Angel G. Quintero Rivera, *Salsa, sabor y control: Sociología de la música tropical* (Siglo Veintiuno Editores).

SPAN 6650 Latin America's Recent History: Dictatorship, Democracy, and Human Rights *Valle*

This course offers a survey of the recent history of Latin American, organized around the central themes of dictatorships, the processes of democratization, and the situation of human rights. The impact of the Cuban Revolution and the Communist threat in the Latin American subcontinent; the reformist movements that took place in some countries; military coups and the establishment of dictatorial regimes, in particular in the Southern Cone; the complex recovery of democracy and the human rights crises are issues which will serve as a basis for reflection and debate, in order to work towards a greater comprehension of the present and even the future of societies as complex as they are suggestive. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury.

SPAN 6651 Hispanic Documentary Cinema *Velazco*

This course provides a comprehensive introduction to the thematic, stylistic, and rich variety of documentary films from Latin America and Spain. We will examine a series of questions related to the content, form, and politics of documentary films. The course will include documentaries by Santiago Álvarez, Fernando Birri, Luis Buñuel, Patricio Guzmán, Luis Ospina, Lourdes Portillo, Marta Rodríguez, Juan Carlos Rulfo, Fernando Solanas, Carmen Toscano, among others. (1 unit)

Required text: Paulo Antonio Paranaguá, ed., *Cine documental en América Latina*, (Madrid: Cátedra/Festival de Málaga, 2003); material in course pack form to be purchased at Middlebury.

SPAN 6669 From Poetry to Music *Lugo*

This course is cross-listed with literature.

See the Literature section for the full course description.

SPAN 6771 Indigenous Identities: From Columbus to the Zapatistas *Daneri*

This course is cross-listed with literature

See the Literature section for the full course description.

SPAN 6773 The Border in Spanish American Literature *Opéré*

This course is cross-listed with literature.

See the Literature section for the full course description.

SPAN 6560 Literary Analysis

Daneri, Evangelista, Henseler, Murphy,

Operé (coordinator), Ramos, Roses, Schulman, Valkeo

This course will introduce the graduate student to the techniques of literary analysis, critical thinking, reading, and interpreting Hispanic literary texts. It is divided into three segments, each of which is devoted to the analytic strategies pertinent to one major genre: narrative, poetry, and drama. Each student will write three papers and actively participate in class discussions. (1 unit)

Required texts: C. Virgilio, T. Valdivieso, & E. Friedman, *Aproximaciones al estudio de la literatura hispánica*, 5th ed. (New York: Random House); Mempo Giardinelli, *Luna caliente* (Barcelona: Byblos, Ediciones B).

Recommended text: M. A. Abrams, *A Glossary of Literary Terms* (New York: Holt)

SPAN 6564 Theater: Theory and Practicum

Plata

This course is conceived as a linguistic and cultural experience, to expose students to the nature of drama, and to acquaint them with selections from Hispanic dramatic literature. After a preliminary consideration of the theoretical and historical underpinnings of Hispanic theater, two practical stages will be followed. The first stage introduces the students to the basis of acting through dramatic readings, exercises in speech, and corporal expression. In the second stage, a play will be prepared and performed as a means of bringing together, in one project, all the work of the course. (1 unit)

Required text: None.

SPAN 6660 Rereading Modernism

Schulman

Reading and analysis of major texts of Spanish American Modernism with emphasis upon aesthetic and sociopolitical (con)texts, and the ties between Modernism, Modernity, and Postmodernism. Special attention will be given to revisionist theoretical constructs that envision Modernism as a discourse the enunciates and projects a social imaginary of emancipation and cultural definition. The text chosen will exemplify the residues of colonialism and postcolonialism, the discourse of desire, supercodification of mercantilism and /or utilitarianism, and the construction of a modern subjectivity that prefigures Postmodernities. (1 unit)

Required texts: Ivan A. Schulman & Evelyn Picon Garfield, *Antología modernista hispanoamericana y española*, 2nd ed. (San Juan, Puerto Rico: Editorial de la Universidad de Puerto Rico, 1999); José Olivio Jiménez & Carlos Javier Morales, *La prosa modernista hispanoamericana* (Madrid: Alianza Española, 1998); José Martí, *Lucía Jerez*, ed. Carlos Javier Morales, 2nd ed. (Madrid: Cátedra, 2000); Ivan A. Schulman, *El proyecto inconcluso: la vigencia del modernismo* (Mexico: Siglo XXI, 2002).

SPAN 6669 From Poetry to Music

Lugo

The course will focus on how poetry is used by composers, and transformed into musical expression. We will discuss the concepts of rhythm, melodic contour, coloring, dynamics, and phrasing as they are used musically to respect the essence of the spoken language. In many cases we will examine how the same poetic text may be set and viewed by different composers. Among the poets to be studied are: Machado, Lorca, Bécquer, N. Guillén, Benaros, and Mistral, depending upon the availability of recorded music and other sources. Students do not need to have musical abilities for this class; rather, the class focuses on how to listen to poetry with different ears. (1 unit)

Required text: Silvia Alonso, comp. *Música y literatura: Estudios comparativos y semiológicos* (Arco/Libros).

SPAN 6771 Indigenous Identities: From Columbus to the Zapatistas

Daneri

The purpose of this course is to examine a wide range of representations and self-representations of Amerindian peoples in Latin America. Readings will combine a variety of maps and Amerindian codices, as well as selections from works by non-European colonial authors, along with relevant, canonical, Spanish writers, and contemporary Latin American fiction, poetry, and non-fiction. An important aspect of the class will be to consider the prominence of audiovisual representations today, such as recent films and documentaries on the topic. Students will develop a critical view on current issues regarding coloniality, post-coloniality, human rights, modernization, and globalization. Critical readings will facilitate students' understanding of the primary works and related theoretical discussions. (1 unit)

Required texts: J. J. Himelblau, *The Indian in Spanish America* (Lancaster, CA: Labyrinthos, 1994–1995, 2 vols.); R. Castellanos, *Balún Canán* (Mexico: Fondo de Cultura Economía, 2002). Primary and secondary sources on electronic reserve.

SPAN 6772 De un pájaro las dos alas: Cuban and Puerto Rican Narratives

Delgado Costa

Two West Indian islands are christened at the end of the 19th-century “*de un pájaro las dos alas*,” but amidst the turmoil of the 20th-century Cuba and Puerto Rico embark on different political and historical paths. This course samples the literary output of these “sister islands” through a series of narratives propelled by the denouncement of slavery and poverty, the inquiry of culture, the celebration of language, as well as the exploration of themes of solitude and existential anguish. The course pack will include several short stories, and a few essays. We will also read three novels: *El reino de este mundo* by Alejo Carpentier, *Boarding Home* by Guillermo Rosales, and *Sirena Selena vestida de pena* by Mayra Santos-Fébre. The class will also view Tomas Gutiérrez Alea's film *Fresa y Chocolate*. (1 unit)

Required texts: Alejo Carpentier, *El reino de este mundo* (Río Piedras: Universidad de Puerto Rico, 1996); Guillermo Rosales, *Boarding Home* (Barcelona: Salvat Editores, 1987); Mayra Santos-Febres, *Sirena Selena vestida de pena* (Barcelona: Mondadori, 2000); additional readings will be supplied in course pack form to be purchased at Middlebury.

SPAN 6773 The Border in Spanish American Literature

Operé

This course will focus on the role of the border and its history in the formation of national identities. The border is a place that joins or separates, can serve as a stimulus to dynamic expansion or a limit whose crossing is hazardous. Through our readings from different periods, we will explore how each country has established its own relationship with these zones, and how the concept of borders has a distinct development in different zones of Latin America. In theory, borders are constructs that, in part, shape the national self; in practice, they represent not only geographical but also cultural challenges. We will begin with the first border texts: Columbus' *Diario*, some texts by traveling chroniclers, and the *Naufrajos* of Cabeza de Vaca; we will continue with 19th-century essays such as Sarmiento's *Facundo* and Martínez Estrada's *Radiografía de la pampa*; and we will conclude with contemporary contributions such as Mempo Giardinelli's *Final de novela en Patagonia* and Gloria Anzaldúa's *Borderlands/La Frontera: The New Mestiza*. (1 unit)

Required texts: Mempo Giardinelli, *Final de novela en Patagonia* (Barcelona: Ed. B, 2000); Fernando Operé, *Historias de la frontera. El cautiverio en América Hispánica* (Buenos Aires: Fondo de Cultura Económica, 2001); Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (San Francisco: Aunt Lute Books, 1999); additional readings will be supplied in course pack form to be purchased at Middlebury.

SPAN 6774 The Short Novel, Short Story, and Microcuento in Contemporary Spanish American Literature

Roses

Since antiquity, brevity has been considered one of the virtues of elocution. This rhetorical strategy has been linked with a certain style of clear and precise language, as well as with difficult and indirect written expression. In 20th-century literature, this genre often tends toward fragmentation and concision, which modifies the way it must be read. In this class we will analyze Spanish American texts from the second half of the 20th-century, including short novels, short stories, and microcuentos. (1 unit)

Required texts: Juan Rulfo, *Pedro Páramo*, ed. José Carlos González Boixo (Madrid: Cátedra, 2002); Alejo Carpentier, *Concierto barroco* (Madrid: Alianza, 2002); Gabriel García Márquez, *Crónica de una muerte anunciada* (Barcelona: Mondadori, 1999); Augusto Monterroso, *Cuentos* (Madrid: Alianza, 2005). Course pack of short stories to be purchased at Middlebury, (Juan Carlos Onetti, "Bienvenido, Bob"; Jorge Luis Borges, "Los dos reyes y los dos laberintos"; Elena Poniatowska, "Cine Prado"; Virgilio Piñera, "La caída"; Julio Cortázar, "Continuidad de los parques"; Honorio Bustos Domecq, "Catálogo y análisis de los diversos libros de Loomis").

SPAN 6775 Pop, Punk, and Rock and Roll: Music and Media in Spanish Narrative of the 1990s

Henseler

Contemporary Spanish novelists are demanding that critics pay attention to the new “kids” on the block. They are calling for a “guerra zibil literaria,” for a re-evaluation of critical approaches that examine the stylistic and thematic results of punk literature, rock and roll texts, and popular cultural works. In this course we will examine the influence of music and media on the construction of postmodern subject identities. We will read novels by four of the most representative figures of the Spanish neorealist movement, José Ángel Mañas, Ray Loriga, Lucía Etxebarria, and Gabriela Bustelo. We will analyze these writers’ works in relation to critical theories on video clips, (reality) television, and commercial culture. The objective of this course is to understand the aesthetic value of a literature that presents urban subjects as redefined in time and space by the cultural and technological influences of the mass media. (1 unit)

Required texts: José Ángel Mañas, *Historias del Kronen* (Barcelona: Destino, 1994); Ray Loriga, *Héroes* (Barcelona: Plaza & Janés, 1993); Lucía Etxebarria, *Amor, curiosidad, prozac y dudas* (Barcelona: Plaza & Janés, 1997); Gabriela Bustelo, *Veó veó* (Barcelona: Anagrama, 1996).

SPAN 6776 Cervantes and Space

Carreño

Space is both living entity and literary device. The literary voices of a text refer to its various forms of enunciation, thereby situating the narrative in an often emblematic place. This *locus* can in turn form and define character behavior. There are public and private spaces; open and closed spaces; monumental *loci* (churches, squares, palaces); daily spaces (streets, roads); religious spaces (convents) and profane ones (*corral de comedias*). There is also the frontier as mythic space. Based on Cervantes’s main works (*Don Quijote*, *Novelas ejemplares*, *Entremeses*), this course will scrutinize the representation of space as cultural artifact and as a sign of identity. Students pre-registered for this course are encouraged to read as much of these texts as possible before coming to Middlebury. We will be reading selections of these works. (1 unit).

Required texts: Miguel de Cervantes, *Don Quijote de la Mancha*, ed. Martín de Riquer (Barcelona: Editorial Planeta); Cervantes, *Novelas ejemplares*, ed. Harry Sieber (Madrid: Cátedra, 2 vols); Cervantes, *Entremeses*, ed. N. Spadaccini (Madrid: Cátedra).



SPAN 6694 Using Technology for Instruction and Assessment in Second-Language Study

Davis

Designed for current and future teachers, this course provides a hands-on introduction to the wide range of technologies available for use in the study of second languages and cultures. Participants will gain practical experience in (1) the evaluation and use of commercial and non-commercial technology-enhanced materials; (2) the design and use of original Web-based language-learning tools; and (3) the use of technology to address the implementation of the National Standards for language learning. We will study current trends in the field, the pedagogical use of communication tools, Web-based learning environments, and course management tools. The course is open only to students who are beginners in the use of instructional technologies. Pre- or co-requisite: SPAN 6695 Spanish L2 Teaching Methods or equivalent. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury and CD-ROMs to be supplied by professor. Students should bring their own teaching materials on a disk (word processor format) and/or web materials on a server for use in class projects.

SPAN 6695 Spanish L2 Teaching Methods

Davis

This course is an introduction to the basic principles of second language acquisition and their application in classroom settings. Topics covered include instructional techniques for developing the three language modes (presentational, interpretive, interpersonal), standards for foreign language learning (United States and European frameworks), proficiency assessment, content-based instruction (CBI), techniques for addressing learner variables, and the role of culture in the L2 classroom. In addition to the theoretical readings and discussions, students will develop a portfolio of teaching materials ready for classroom use. (1 unit)

Required texts: J. & B. Lee, VanPatten, *Making Communicative Teaching Happen* 2nd ed., (McGraw Hill, 2003); Alice Omaggio, *Teaching Language in Context* 3rd ed., (Heinle & Heinle, 2001).

SPAN 6699 The Teaching of Spanish as a Heritage Language in the United States

Acevedo

The aim of this class is to review the Literature on the Acquisition of Spanish by Heritage speakers, and study current directions in both theoretical and practical aspect of the teaching of Spanish to Heritage speakers in the United States. We will be discussing topics such as the varieties of Spanish in the United States; placement testing problems for bilingual students; development/improvement of materials; and, different models for the acquisition/preservation of Spanish by heritage speakers. (1 unit)

Required texts: M. Cecilia Colombi & Francisco X. Alarcón (eds.), *La enseñanza del español a hispanohablantes: Praxis y teoría* (Boston, MA: Houghton Mifflin, 1997); Ana Roca & M. Cecilia Colombi (eds.), *Mi lengua: Spanish as a Heritage language in the United States* (Washington, D.C.: Georgetown University Press, 2003).

The Graduate School in Guadalajara

Proulex Complex

Av. Justo Sierra 2439

Col. Ladrón de Guevara CP 44600

Guadalajara, Jalisco, MEXICO

FACULTY

Alessandra Luiselli was born in Mexico City; she studied her B.A. at the Universidad Nacional Autónoma de México (UNAM). Her doctoral studies on Latin American Literature were completed at The University of New Mexico. Professor Luiselli has taught at Washington University, Barnard College, Middlebury College, Columbia University, Tulane University, and is currently a Graduate Professor of Hispanic Studies at Texas A&M University. Her field of specialization is Latin American Literature, with emphasis on Colonial and Contemporary Mexican Literature. Dr. Luiselli is the author of two books, one on Sor Juana Inés de la Cruz and another on the Inca Titu Cusi Yupanqui. She also has co-authored an anthology of Latin American Literature that is used in many universities and colleges around the United States. In addition to her books, Professor Luiselli has published many articles in academic journals, both in the United States and Mexico. Alessandra Luiselli has also published a novel. Her most recent book, *Letras Mexicanas*, on Mexican writers of the second half of the 20th-century is already in press. Her other fields of specialization include Hispanic Women Writers and Contemporary Mexican Cinema.



Patrocinio (José Luis) Ríos Sánchez, from Narros del Castillo, Ávila, Spain, received his Ph.D. in Romance Philology from the Universidad Complutense of Madrid. Professor Ríos teaches in the Middlebury Program and other institutes in Madrid. He has published a variety of research works: *Lutero y los protestantes en la literatura española desde 1868* and *El reformador Unamuno y los protestantes españoles*, as well as articles on Galdós, Clarín, Pío Baroja, Jorge Guillén, and Blas de Otero, among others. Professor Ríos Sánchez also published an edition of the play *Lutero*, by R. López Aranda.

Juan Pablo Spicer-Escalante, Director of the Spanish Graduate Program in Guadalajara, received a B.A. in Economics and Spanish from Kansas State University, and the Masters and Ph.D. in Spanish, with a concentration in Latin American Literature, from the University of Illinois at Urbana-Champaign. Dr. Spicer-Escalante is currently an Assistant Professor of Spanish at Utah State University. His research interests focus on Latin American literature of the 19th- and 20th-centuries in general and on Argentine literature from this period in particular. He has published on Latin American naturalism, the Argentine *Generación del 80*, the cosmopolitan Argentine poet and novelist, Ricardo Güiraldes, and the Peruvian modernist writer, Manuel Beingolea. He is the Founder and Co-Director of *Decimonónica, Revista de producción cultural hispánica decimonónica*, a scholarly journal which highlights the cultural production of the 19th-century Hispanic world. Professor Spicer-Escalante has recently finished a manuscript titled *Visiones de la nación: Lucio Vicente López, Eugenio, Cambaceres y Julián Martel ante la Argentina finisecular* and an edition of Ricardo Güiraldes' novel *Xaimaca*. He is currently preparing a manuscript for a major university press which focuses on the notions of Self and Other in the travel diaries of Ernesto "Che" Guevara.

María Luisa Spicer-Escalante, received a B.A. in journalism and a Master's Degree in Hispanic Linguistics from the Universidad Nacional Autónoma de México (U.N.A.M.). She obtained a Ph.D. in Spanish Applied Linguistics, from the University of Illinois at Urbana-Champaign, with a concentration in Second Language Acquisition. During her professional career she has also worked in the editorial field in both Mexico and the United States. Dr. Spicer-Escalante is currently an Assistant Professor of Spanish at Utah State University where she teaches in the Spanish and Master's in Second Language Teaching programs. Professor Spicer-Escalante's scholarly publications highlight writing methodologies for first and second language learners, focusing especially on the discursive practices of Spanish Heritage speakers in the United States. She has also published on the use of the portfolio approach to writing instruction and is currently co-authoring a college Spanish textbook for a major publisher.

Daniel Varela, Professor, Film Institute of the Universidad de Guadalajara.

2005 Guadalajara Course Descriptions

Schedules, texts, and staffing are subject to change

Linguistics

SPAN 6606 Spanish in the United States

M. Spicer-Escalante

Since Spanish is by far the most important minority language in the United States and given the fact that this nation has become the fifth largest Spanish speaking country in the world, the understanding of both the Hispanic population and the specific situation of the Spanish language in this context represents a very significant challenge for Spanish language teachers. This course, therefore, will review the different historical, ethnic, cultural, and linguistic characteristics of the most important Hispanic groups present in this country. In addition, we will analyze the intrinsic complexity of the Spanish language in the United States and also examine the implications that this situation has for Spanish second language teachers who face increasing numbers of Spanish Heritage speakers in their language classroom. (1 unit)

Required text: Ana Roca, ed., *Research on Spanish in the United States: Linguistic Issues and Challenges* (Somerville, MA.: Cascadia Press, 2000); material in course pack form to be distributed in Guadalajara.

Culture

SPAN 6646 Historical Perspectives of Modern Mexican Cinema

Varela

Recent films, such as *Amores Perros*, *Y Tu Mamá También*, and *El Crimen del Padre Amaro*, have brought to the forefront not only the artistic talent of contemporary Mexican directors, but also the historical importance of the Mexican film industry as a whole. This course offers a survey of Mexican cinema which seeks to provide a historical context for United States students to understand and appreciate contemporary Mexican cinema to its fullest. (1 unit)

Required text: Material in course pack form to be distributed in Guadalajara.

SPAN 6763 Sor Juana Inés de la Cruz and Colonial Mexico

Luiselli

This course is cross listed with Literature—see Literature section for description.

SPAN 6770 (Re) Inscribing the Nation: Nation, Text, & Foundational Ideology in Nineteenth Century Latin American Literature *J.P. Spicer-Escalante*

This course is cross listed with Literature—see Literature section for description.

SPAN 6663 Representative Writers of the Generation of 1898 Ríos Sánchez

This course seeks to present the characteristic aspects of *Fin de Siglo* literature and explore the similarities and differences between the Generation of 98 and Modernist movements. In this course we will focus on the following objectives: understanding the connection between the literature and the cultural and artistic context of the *Fin de Siglo*; distinguishing the thematic and stylistic characteristics of the Generation of 98 as well as their world view; appreciation of the individual style of each of those writers who considered themselves members of the Generation of 98; and the development of a capacity for literary analysis and commentary of both fragmented and complete texts. (1 unit)

Required texts: Pío Baroja, *La busca* (Madrid); Caro Raggio, *Cuentos* (Madrid: Alianza Editorial); Antonio Machado, *Poesías completas*, ed. Manuel Alvar (Madrid: Espasa Calpe); Miguel de Unamuno, *La Esfinge, en La Esfinge. La venda. Fedra*, ed. José Paulino (Madrid: Castalia); *San Manuel Bueno, mártir*, ed. Joaquín Rubio Tovar (Madrid: Castalia (colección Castalia Didáctica)); Ramón del Valle-Inclán, *Jardín umbrío*, ed. Miguel Díez Rodríguez (Madrid: Espasa Calpe); *Divinas palabras*, ed. Gonzalo Soberano (Madrid: Espasa Calpe).

SPAN 6761 Women & Love: Nineteenth & Twentieth Century

Spanish Literature

Ríos Sánchez

This course will examine the different forms of love relationships apparent in important works of those authors who are most representative of 19th- and 20th-century Spanish literature. It will also focus on the woman's roll and the different ideals of beauty inherent in the different literary movements comprised within this period: Romanticism, Realism, *Fin del Siglo* (Modernism and '98), Group of '27, and Post War. Each of the texts will be analyzed according to its movement, context, and author. In addition, the course will also focus on the following: understanding the connections between the literature and its social, cultural, and artistic context; distinguishing the individual characteristics of each author; and developing a capacity for literary analysis and commentary of both fragmented and complete texts. (1 unit)

Required texts: José Zorrilla, *Don Juan Tenorio*, ed. Aniano Peña (Madrid, Cátedra); Gustavo A. Bécquer, *Leyendas*, ed. Joan Estruch (Barcelona, Crítica); Emilia Pardo Bazán, *Los Pazos de Ulloa*, ed. Marina Mayoral (Madrid: Castalia); Ramón del Valle-Inclán, *Sonata de otoño. Sonata de invierno*, ed. Leda Schiavo (Madrid, Espasa Calpe); Antonio Machado, *Poesías completas*, ed. Manuel Alvar (Madrid: Espasa Calpe); Federico García Lorca, *Bodas de sangre*, ed. A. Josephs (Madrid: Cátedra); Ana María Matute, *Historias de la Artámila* (Barcelona: Destino (Clásicos Contemporáneos Comentados)).

SPAN 6763 Sor Juana Inés de la Cruz and Colonial Mexico

Luiselli

This course will examine the life and works of the most significant woman writer of Colonial Latin America. Sor Juana's poetry, plays, and prose will be analyzed in a carefully designed survey in order to understand why Sor Juana has been rightfully nominated "the first feminist of America." Some of the very complex social and historical issues of Colonial Mexico will also be discussed in the course. (1 unit)

Required text: Octavio Paz, *Las Trampas de la fe* (Mexico: FCE); Sor Juana Inés de la Cruz course pack to be distributed in Guadalajara.

This course is cross listed with Culture.

SPAN 6768 Hispanic Women Writers

Luiselli

This course will examine some of the most significant women writers of contemporary Spain and Latin America including the Caribbean. The class will study their representative works according to a classical division of four distinctive literary genders: poetry, prose, drama, and essay. Notions of feminist theoretical discourse will be analyzed as well. (1 unit)

Required texts: Rosario Castellanos, *Balun Canan* (Mexico: FCE); Rosario Castellanos, *El eterno femenino* (Mexico: FCE); Elena Poniatowska, *Querido Diego...* (Mexico: Era); material in course pack form to be distributed in Guadalajara.



SPAN 6770 (Re) Inscripting the Nation: Nation, Text, & Foundational Ideology in Nineteenth Century Latin American Literature J.P. Spicer-Escalante

Current theories which highlight the intersection between 19th-century Latin American nation-formation and cultural production focus on the notion that the Latin American nation was literally 'written' into existence in a myriad of forms by the first post-independence generation of Latin American political ideologues who often later served as their nations' first presidents. That is, the leaders of many modern(izing) Latin American nation-states were also intimately involved in the literary *envisioning* of their national communities in the early post-independence period as their nation-states slowly took on a post-independence look. However, as nation-formation slowly became nation-consolidation, a new generation of ideologues often took the ideological roots of their new nations to task, *re-envisioning* and *reinscribing* the national text from the margins of power. By doing this, they cast profound shadows on the older generation's views of "nationness," thus proving that national texts are fluid entities which are always subject to revision and reshaping. This course will focus on both canonical and non-canonical texts of the nation in many cultural texts produced by 19th-century Latin American writer-ideologues—including letters, essays, poetry, novels, photographs, and art—drawing attention to the protean nature of the text of the nation, an ongoing phenomenon even now as we enter into the 21st-century. (1 unit)

Required texts: José Joaquín Fernández de Lizardi, *El Periquillo Sarniento* (excerpts); Esteban Echeverría, *La cautiva*; Jorge Isaacs, *María*; Clorinda Matto de Turner, *Aves sin nido*; Eugenio Cambaceres, *Sin rumbo*; Manuel Zeno Gandía, *La charca*; material in course pack form to be distributed in Guadalajara.

This course is cross listed with Culture.

Professional Preparation for Teachers

SPAN 6696 Methodology & Instruction: Teaching Spanish as a Second Language

M. Spicer-Escalante

The main objective of this course is to help both current and future Spanish language teachers become familiar with the most relevant issues related to the teaching and learning of Spanish as a second language in the United States. In this course we will also review the diverse approaches to teaching Spanish as a foreign language and their specific application in the classroom *milieu*. Moreover, students will analyze relevant assessment procedures, instruments, and techniques for future use in their own language classrooms. (1 unit)

Required text: Terry L. Ballman, Judith E. Liskin-Gasparro, & Paul B. Mandell, *The Communicative Classroom, AATSP Professional Development Series* (Boston: Heinle & Heinle, 2001); material in course pack form to be distributed in Guadalajara.

The Graduate School In Spain

Prim 19 Primera Planta

28004 Madrid, SPAIN

Telephone: 011-34-91-319-8188

Fax No: 011-34-91-310-0036

The capital of Spain offers a wealth of intellectual and cultural possibilities and enjoys a central location, convenient for travel to various regions of the country. The Middlebury College program in Spain, as of February 2003, is housed at Sede Prim in a very central location within short walking distance of Cibeles and Puerta del Sol, perhaps the most symbolic landmarks in the heart of the city of Madrid. At Sede Prim Middlebury has its main offices for Spain, classrooms, a computer lab, and a small library.

Candidates for the M.A. degree can choose to attend the academic year in Spain after successfully completing three required courses at the summer session of the Spanish School on the Vermont campus. In Madrid, the students follow a program consisting of four courses one semester and five courses the other. Course choices and whether four or five courses are taken in the fall or the spring, depend on academic performance at Middlebury and upon previous studies, needs, and interests.

Students will not be allowed to register for the School in Spain if their conduct or academic performance during the summer is judged unsatisfactory. M.A. candidates are required by the Spanish School to have an understanding of the chronological development of Spanish letters, history, art, architecture, and literature. Therefore students will be advised to purchase "Historia de España" by J.M. Roldan, or any other concise history of Spain.

Courses for the fall semester begin in early September and end with final examinations in mid-December. After the Christmas vacation, the spring semester opens in early January and continues until mid-May. The resident director is available to advise students at all times throughout the year, beginning with a series of orientation meetings on the Vermont campus during the summer when questions of registration, transportation, housing, and excursions in Spain are discussed at length. Students not on the Vermont campus receive all necessary information by mail during the summer months.

All courses are organized by Middlebury College for its own students. They are taught by a distinguished group of some of the most renowned scholars in Spain, including university professors, and other authorities in the fields of letters, history, the social sciences, and the arts. The course offerings are organized with an emphasis on Spain in order to take advantage of the students' presence there, although there are also several classes taught by Latin American scholars about Latin American topics.

The Undergraduate Program

Middlebury College offers undergraduate programs at the Study Center in Madrid, la Universidad Carlos III in Getafe, la Universidad Internacional SEK in Segovia, and la Universidad de La Rioja in Logroño. For information and an application, please contact Middlebury College Off-Campus Study office at (802) 443-5745 or at studyabroad@middlebury.edu.

Housing: Arrangements for accommodations in Madrid are made by the students with the aid of the Housing Coordinator of the School, who keeps an up-to-date list of families and apartments where Middlebury students have lived in previous years. Prices will vary according to the types of accommodation and the rate of exchange. The approximate expense for room and board for the 2005–06 academic year is \$10,890.

Administrative Staff

Director: Kim Griffin, Ph.D., The Ohio State University. Upon receiving an M.A. from the Middlebury College Spanish School, Professor Griffin became the Assistant Director of the School in Spain. After receiving her doctorate in foreign language education, she directed the faculty of philology at la Universidad Europea de Madrid. She has published articles on second language acquisition and is a frequent speaker at seminars organized by Madrid's Universidad Complutense, la Universidad de Salamanca, and la Colegio de Doctores y Licenciados.

Assistant to the Director: Lena Santillana received her M.A. from the Middlebury College Spanish School and has worked for the School in Spain since 1993. Previous to working for Middlebury, her experience includes teaching at high school and college level in the state of Washington. For the Madrid program, she handles orientation and preparation for students going abroad, student registration and all non-academic affairs.

Housing and General Administration: Laura Hernández received her degree in Spanish, French, and English translation from the Institut Supérieur Cluny-Iseit in 1993. Before joining the School in Spain, she worked for a non-profit foundation organizing the international congress-exhibition, Expolingua. As Housing Coordinator, she helps students with housing and organizes the program-sponsored trips.

Student Activities: Michele Harrell received her M.A. from the Middlebury College Spanish School. Prior to working for Middlebury her experience includes teaching in Spain, Indonesia, and at the junior high and high school levels in N.Y. State.

Student and Faculty Development and Site Coordinator: Teresa Cordova received her degree in International Relations from Tufts University. She previously worked as the Coordinator for the Association of Northamerican University Programs in Spain and the Fulbright Commission.

The following list is representative of the courses offered in recent years. It is possible that some of them may not be offered each year. Please do not use this course list for final course selection. For current lists and descriptions please consult the web page: <http://www.middlebury.edu/msa/schools/spain/program/grad/>.

Fall Semester

LANGUAGE

- SP 5503 Fundamental Problems in Spanish Grammar
- SP 5507 Oral Expression in Spanish
- SP 5602 Translation: General and Literary
- SP 5607 Written Communication in Spanish
- SP 5622 Syntax of the Simple Sentence

CULTURE AND CIVILIZATION

- SP 5533 El Greco, Velázquez, Goya
- SP 5558 Historical Approach to Women in Spain
- SP 5637 20th-Century Spain
- SP 5643 Texts and Contexts of Latin American Culture

LITERATURE

- SP 5561 Classical Works: Literature of Spain
- SP 5563 Spanish Literature by Women
- SP 5764 Contemporary Latin American Short Story
- SP 5767 Ideology and Composition of the Quijote

PROFESSIONAL PREPARATION FOR TEACHERS

- SP 5693 Acquisition of Spanish as a Second Language: Theory

LANGUAGE

- SP 5506 Today's Spanish
- SP 5519 The Subjunctive
- SP 5603 Translation: Political/Social/Economic
- SP 5607 Written Communication in Spanish
- SP 5623 Syntax of the Compound Sentence

CULTURE AND CIVILIZATION

- SP 5535 Modern Spanish Painting, 19th-Century to Picasso
- SP 5539 Jews, Muslims, and Christians in Spain and Latin America
- SP 5547 Contemporary Religious Movements in Latin American and Spain
- SP 5633 History of Spanish Architecture

LITERATURE

- SP 5562 Classical Works: Latin America
- SP 5684 Poetry and Society
- SP 5689 Love and Literature: From Bécquer to Valle-Inclán
- SP 5760 Advanced Literary Theory
- SP 5766 Women in Novels
- SP 5769 Modern Spanish Theater

PROFESSIONAL PREPARATION FOR TEACHERS

- SP 5692 Acquisition of Spanish as a Second Language: Practice

General Remarks: Middlebury College students with special curricular needs may be able to enroll in selected courses offered by other U.S. universities. Permission from the Director of the School in Spain is required.



Madrid



Guadalajara



Middlebury

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Spanish School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The
Language
Pledge®

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Middlebury College



The Language Schools
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the cover: The Cooking Club is a popular co-curricular activity
in the Spanish School.*